

NEW WORLD PICTURES

presents

HUMANIDS FROM THE DEEP

DOUG McCLURE as Jim Hill  
ANN TURKEL as Susan Drake  
VIC MORROW as Hank Slattery  
CINDY WEINTRAUB as Carol Hill  
ANTHONY PENYA as Johnny Eagle  
DENISE GALIK as Linda Beale  
LYNN THEEL as Peggy Larsen  
MEEGAN KING as Jerry Potter  
BRECK COSTIN as Tommy Hill  
HOKE HOWELL as Deke Jensen

Directed by Barbara Peeters  
Screenplay: Frederick James  
Story by Frank Arnold & Martin B. Cohen  
Produced by Martin B. Cohen  
Co-Producer: A. Hunt Lowry  
Music Composed by James Horner  
Director of Photography: Daniel Lacambre  
Editor: Mark Goldblatt  
Production Manager: Thomas Mann  
Art Director: Michael Erler  
Humanoids Created & Designed by Rob Bottin  
Production Services by Marketing Communications Productio  
Color Company  
Rated R  
Running Time: 82 minutes  
Release Date: 1980

1

EXT. COHO STREET - DAY

The camera is on the back of a big Land Rover as it is driven through the streets of Coho, a small, well-kept fishing town in southern Oregon.

The truck turns a corner and we see the Coho Harbor.

The truck pulls up and stops in the parking area next to Deke's Pickup.

From the parking area, we see the size of the dock and harbor. Sport fishers, commercial fishers and crabbers of every size are packed together, and the area is vibrating with activity. Men are cleaning boats, mending nets, milling about on the dock. Every so often, we see the flash of a welder's arc as someone repairs a metal hull. Above the din we hear the sound of barking dogs. We see, on the boat nearest the camera, a big, mean-looking black dog. We notice dogs are chained to several other boats.

2

NEW ANGLE - PARKING AREA

JIM HILL and his brother TOMMY climb out of the truck. Jim Hill is in his mid-thirties, tanned and fit. He dresses in clean khaki shirt and new jeans, and, unlike most of the other fisherman, he does not wear a hat. The firm set of his jaw conveys pride, stubbornness and confidence, but there is no swagger in his walk. He isn't afraid of anything but he isn't cocky about himself either. When he speaks, he is usually laconic and businesslike, but his remarks are always intelligent and pointed. Although a loner by nature, he is in every sense a solid, dependable citizen - husband, father, one of the men on whom the future of the community rests.

TOMMY is in his late teens. He is dressed in jeans, T-shirt, and sneakers and he carries himself like his brother.

The Hills walk onto the dock, as they walk down the dock to their boat.

The first boat they pass is the BUCKO, a typical commercial fishing boat, dirty, salt-sprayed, green and orange paint, a forward pilot house and a winch amidships. JACKIE JENSEN, a fat, blubbery ten year old, is sitting on the stern. He is eating a candy bar and he is engrossed in a comic book. As the Hills walk by, DEKE JENSEN, a big, burly guy in a sweat-stained shirt and dirty cap and with a stubble-covered face, steps to the side and dumps a pot of coffee into the water. He looks up and smiles at Hill.

T-2 Hill 5 feet away

2 CONTINUED

-73-

HILL  
If somethin' else isn't scarin' the fish,  
that'll do it for sure.

TOMMY  
(jovial)  
How's the beard, Deke?

As he talks, Jim Hill never stops walking.

DEKE  
It's itching real good, Tommy.  
We're in for a big run.

HILL  
Don't shave that scraggy mess till we've  
all filled our holds.

The Hills continue ~~down the dock past~~ the LANCER, one of the biggest  
boats on the dock. While his three-man crew work on the boat,  
HANK SLATTERY stands at the ~~stern~~ <sup>on</sup> with his hands folded behind him  
and surveys the harbor. Slattery is in his mid to late forties,  
beefy and powerful, not one to mess with.

Deke: you got it.

HILL  
(less cheerfully)  
Mornin', Hank.

He salutes. There is some veiled hostility between them.

SLATTERY (no scratches)  
Jim, boy. Perfect day, heh?

The HILLS reach their boat, the JEBEDIAH. It is a newer boat,  
one that will accommodate commercial or sport fishing. (It should  
look like a well-scrubbed version of Robert Shaw's boat in "Jaws.")

~~They climb aboard, but Hill stops and looks at the small sport fisher  
moving up next to the Jedediah.~~

JOHNNY EAGLE, an Indian, enters. He is in his mid-twenties. He  
wears a few pieces of silver jewelry and his black hair covers his  
ears. His attitude is poised, confident, arrogant.

A big black mutt is scampering around at his feet.

SLATTERY  
Well, damn near perfect.

2 CONTINUED

HILL

Going out, Johnny?

EAGLE

Not enough fish out there to pay for my gas.

Eagle looks up at Slattery, then at Hill.

EAGLE

And if you get your cannery, ~~there'll be nothing left inside of two or three years.~~  
*There won't be any thing left at all.*

ANGLE ON SLATTERY

SLATTERY

New canneries mean progress for towns like ours. *X people means money.* You and your people ~~won't stand in our way.~~

Eagle laughs at the irony.

EAGLE

That's what Custer said.

Slattery turns abruptly.

SLATTERY

*You won the battle but you lost the war.* Kick it in the ass, boys - there's salmon out there with Slattery marked all over 'em!

CUT TO:

3 EXT. COHO BRIDGE - DAY

Slattery's boat, the Jedediah, the Bucko, and several other fishing boats pass under the Coho Bridge and head for the open ocean.

EXT. MOUTH OF RIVER - DAY

The small fleet arrives at the open sea, and each boat heads off in a different direction.

DISSOLVE TO:

4 EXT. BUCKO DECK - DAY

Deke Jensen and HARRY FLYNN, one of his hands, are standing at the ~~base~~ of the boat. They are looking down at the net which is played out in the water beside the boat. Above their heads is the winch boom which supports the net.

~~Above the main deck, SMITTY, a wizened old man, is in the pilot house.~~

~~Jackie is sitting beside the winch engine. Unnoticed, he pats his stomach and sneaks off to the john.~~

ANGLE ON DEKE

Deke leans forward and squints into the water. His fisherman's sense tells him they have something in the net. He keeps his eyes on the water as he speaks to his son.

OKAY, Jackie DEKE  
(without looking)

Okay, turn it on, Jackie. (He turns.) *over left shoulder*  
Where's Jackie?  
*when are you Jackie?*

CUT TO:

4 HARRY?

In the head: **INSERT**

Jackie is pulling out a comic and candy bar that were taped to his tummy. Jackie is engrossed in "The Incredible Hulk" while he eats a *Clark Bar* *candy bar rather comic left hand*

4A HB FULL SHOT - BUICK DECK  
CU. Jackie

DEKE  
*looking over left shoulder*  
Come on, Jackie. Get on the wench! NOW!

Jackie is startled. He stuffs the comic book and starts to head for the engine. *left under arm* He starts the engine. *turns at, comes up turns R to side profile facing it puts top down he goes to start engine w. hand*

O.K. Pop.

DEKE

(to Harry)

I think we got somethin'.

X5 **INSERT WATER**

We see the top of the net and the cork buoys which keep the net afloat. The buoys extend out from the boat in a semi-circle 20 or 30 feet wide. There is plenty of net to be hauled in. The buoys move toward the boat as the engine starts to haul the net.

CUT TO:

X6 **INSERT WATER, TOP OF NET**

The semi-circle is closing as the bottom of the net is dragged to the surface.

HC cont.

HD cont.

HC cont.

BUCKO DECK

Deke looks at Harry. Then he looks into the water.

*to Harry* DEKE  
(soft and tense with excitement)  
We got a catch, Harry. Oh, Jesus! Do we have a catch.

INSERT NET

(V.O. Harry)

Hope they ain't marked with Slattery. I'd hate to have to throw 'em back.

Most of the net is out of the water. The bottom of the net is now probably 15 or 20 feet beneath the surface.

INSERT WINCH ENGINE

*wheels - stop*

The engine SPUTTERS and STOPS. Winch wheel moving slowly + stopping + shaking from strain

ANGLE ON DEKE ~~BUCKO~~  
*MASTER JACKIE + Smitty*

He looks angrily toward the engine.

*Harry opens up his*  
DEKE  
Goddammit!

*now what T-2*  
*Turns his head left opening up to look*

ANGLE ON JACKIE

He is ~~eating the last of his candy bar - even part of the paper. He jumps and drops the candy wrapper when he hears his father's voice.~~

He quickly unscrews the gas cap and looks into the engine.

JACKIE

Out of gas, Pop.

*Out of Gas?* DEKE  
(angrily) *You mean to tell me*  
You're out here all day and you don't even check the gas in the goddam winch motor.

JACKIE

Sorry, Pop.

DEKE *son*  
Sorry doesn't get it. Fill it quick.  
(~~to Smitty~~) *NOW go on*  
*and fill it up for me now quick*

(CONTINUED)

10A  
Cont

4D  
Cont

4F

4G  
cont.  
R 6.

4H-

10 CONTINUED

12 *Make Smitty  
Smitty*

*Smitty* — DEKE *Smitty appears out of Pilot house on*  
(continuing) *starboard*  
Start the engines.  
(to Harry) *Get the* *start chets*  
Let's hook the net to the side.

Jackie crosses the deck to a compartment. *12* Smitty turns back to the pilot house. Harry and Deke grab for the net.

II

INT. PILOT HOUSE

Smitty tries to start the engine. We hear the STARTER MOTOR STRAINING, but nothing happens.

12

EXT. DECK - ANGLE ON JACKIE

*BUCKO 12B*

*10 Jackie puts fuel can*  
He takes a gas can out of the compartment, kneels down and unscrews the cap.

*Deke*

FULL SHOT DECK

*what the hell is happening*

Smitty looks down from his perch in the pilot house.

SMITTY

No oil pressure, Deke. That damn pump finally gave out.

DEKE

Aw shit. Why me?

He pauses for a moment to consider his options.

*12A Deke C.U.*

Suddenly, the winch boom which supports the net, begins to CREAK. The sound is all the more ominous since the engines are not running and the rest of the boat is in silence.

Everyone looks in amazement at the boom; then Deke looks into the water again.

X13

INSERT WATER - DEKE'S POV

The net is stretched tight into the water now. Whatever is at the bottom of the net is trying to dive and its strength must be incredible.

14

BUCKO DECK

Deke hears the boom begin to CRACK. He looks at Smitty.

DEKE

*off cam.*  
(to Jackie) *Forget that, Help us over here.*

ANGLE ON JACKIE

*Jackie puts car down  
walks into cam going down out of frame*

cont

cont

cont  
Pg 10

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He leaves the open gas can and runs toward the side, where Deke, Smitty and Harry struggle to haul up the net manually.

Smitty came out to help.

CLOSE SHOT

The net jerks back out of Harry's hands as he strains to pull it in.

HARRY

Feels like something's pullin it away as fast as we can haul it in!

DEKE

Come on, boy! Get further down. Reach over. Pull.

Deke gestures to the narrow catwalk between the pilot house and the stern of the boat.

JACKIE

(panicked)

Pop, I can't reach it.

DEKE

Do like I tell you! Gat that fat belly over the edge and pull.

Jackie gets up and reaches dangerously over the edge of the boat, clutching at the net.

EXT. DECK Full Shot of Boat

Deke, Harry, Smitty, and Jackie are straining to connect the net to the grappling hooks along the side of the boat. They hear the boom begin to CREAK once again. Deke looks up.

14C

DEKE

We gotta get the pressure off the boom. PULL!

All three pull as hard as they can.

Jackie loses his balance and falls into the net, which is still below the water.

ANGLE ON DEKE

He reaches for his son.

DEKE

(horrified)

Get me a hook!  
(to Smitty)

Call Hill! We need help!

14E

14F

cont.

14 CONTINUED

Smitty scrambles toward the pilot house.

X15 SURFACE OF WATER, NEAR NET

Jackie pops up, reaches out his hands, and something pulls him under. He SCREAMS as he goes down.

16 \* UNDER WATER

The boy is pulled down in absolute terror. He kicks violently at something just below the frame line.

X17 EXT. BUCKO DECK - INSERT - GAS CAN

*Smitty runs out of Pilot house Exit CL - Enters CL running toward*  
Smitty knocks over the gas can as he dashes into the pilot house. *Pilot house*  
*MA Gas can falling*

ANGLE ON DEKE, HARRY

They desperately struggle to haul in the net. The boat hauls down again.

X18 SURFACE OF WATER

Jackie pops to the surface again. The water around him is churning with activity and turning red with Jackie's blood. However, what is attacking Jackie is completely obscured by the grey ocean water. The look on Jackie's face is sheer terror.

JACKIE  
Pop, help me!

X19 BUCKO - JACKIE'S POV

Deke extends his gaff toward the CAMERA as he tries to save his son.

DEKE  
(screaming)  
Grab it, Jackie, grab it!

X20 HARRY'S POV - WATER

He sees a couple of dark shapes streaking through the water toward the net. He turns away and runs for the pilot house.

X21 INT. PILOT HOUSE

Smitty is on the radio.

SMITTY  
May Day! May Day!

There is no response.

(CONTINUED)

R 10/8/79

X21 CONTINUED

Shit.

SMITTY

Harry enters and grabs the rifle. exits L

X22 SURFACE OF WATER

Again, Jackie breaks the surface. There is blood around him. He is SCREAMING. He goes under.

X23 ANGLE ON DEKE

DEKE

Oh my God!

Deke steps back. He doesn't know what to do.

Harry enters the shot. He is carrying a rifle. He scans the water, locates the dark shapes, and takes aim. He hesitates as the dark shapes draw close to Jackie.

T-3 began here to end

X24 BUCKO DECK - DEKE POV

Jackie, his body mangled, struggles to the surface for the last time.

X25 DECK - ANGLE ON DEKE, HARRY

Deke sees Harry aiming the rifle. Deke grabs the gun as it goes off.

DEKE

Overcast grey outlying ~~to 7 no sea~~ Are you crazy? My boy's in there!

X26 EXT. - JEDEDIAH DECK - DAY

Jim and Tommy Hill on their boat, hear the shot. They look up. Jim picks up his binoculars and looks toward the Bucko which is a half-mile away.

Tommy faces bridge green fishing flies left hand with gloves Hill 3/4 away with Rsh net p

T-2 Hill open 1/4 to L

T-3 Hill opened side turned Left:

T-2 Tommy left to go below CUT TO: CL L hand on

X27 EXT. - WATER NEXT TO BUCKO - DAY

Deke, crazed, begins to jump in, but Harry grabs him.

HARRY

Deke.....Deke, you can't do nothin'.

2/4 ant.

Cont.

27

BUCKO DECK

Deke stares in shock. Harry is quietly petrified.

HARRY

We better cut the net loose and get the hell out of here.

Deke doesn't answer. Harry doesn't move.

X28

Smitty dashes out of the pilot house. He is holding the flare gun.

SMITTY

I can't get anybody.

Suddenly there is a violent jerk on the net as the unseen creature that was caught in it is freed by the dark shapes that come to its aid.

Now the netting piled on the deck shoots over the side and Smitty trips on it as it slides.

ANGLE ON SMITTY

As Smitty falls, the flare gun goes off in his hands. C Cam.

X29

INSERT - DECK, NEAR GAS CAN

The flare hits the gas can on the deck. The fire starts and races into the hold.

CUT TO:

EXT. BUCKO - BINOCULAR MATTE - DAY

The Bucko blows up.

31

EXT. DEDEDIAH - DAY

Jim Hill lowers his glasses. He and his brother watch the explosion. They are stunned.

CUT TO

32

OMITTED

FIGURE 2  
TOYS  
V

about 1/2's boots by front. Lt. Leg of Vivian  
on end of heels back to us. Heels together

R 11.

33

33

334

CUT TO:

INT. HILL LIVING ROOM - DUSK

We are FOCUSED on several toys which are arranged on the living room floor - two brightly-colored plastic fish, a plastic boat, a plastic octopus. A string is thrown into the frame. On the end of the string is a large, horseshoe-shaped magnet. One of the fish slides toward the magnet. CLICK. The piece of metal in its nose attaches to the magnet. *fishing reel left hand*  
*Camera focused on child + loop of fishing line comes up in frame*  
*camera crabs L-R + pans up* HILL (O.S.)  
Gotcha!

We hear a BABY LAUGH.

The SHOT WIDENS. Jim Hill is holding a tiny plastic fishing rod and sitting cross-legged on the floor. His eighteen-month old son, JIMMY, is standing beside him. BARON, the family GERMAN SHEPHERD, is sitting at Jim's feet. SHERIFF SAWYER is seated in a chair, with a notebook to which he occasionally refers as he pursues his investigation. CAROL enters with a tray of coffee and snacks.

SAWYER **33D** *pad in left hand pencil in right*  
A boat don't just blow up for no reason at all, Jim.  
*camera K3 5 - hold him (33)*

HILL  
(disagreeing)  
The Buckle leaked oil like a sieve.  
*Carol K3 7-1 puts tray on table R-L*  
**33B** SAWYER *takes cup left hand & in front of Hill to keep turned out + on*  
Which would make it damn easy to rig an explosion. Big companies don't like to settle in towns *puts notebook then pencil in right hand* where things like this keep happening. **33A T-2** *Carol late*  
And there's some around here don't want a cannery. *33 T-1 baby and 33 T-1*

*Carol: What are you trying to say, Hank. You think*  
Hill looks at Sawyer. He realizes what Sawyer is leading to. *33 E T-2 Hill says "You think"*

**33C** HILL *invoh*  
They were shooting at something, Hank. Something was scarin' them, and it wasn't Johnny Eagle. **33E** *Do you think John is involved in this*  
*33B T-3*

(CONTINUED)

continue

continued

continued

continued

continued

33 continued

Continued

Cont.

Continued

Cont.

R 12.

33

CONTINUED

CONTINUED

ANGLE ON BARON

Suddenly, the dog raises its head and looks around. It senses something. It GROWLS. Dog moves R-L can pass 33

LIVING ROOM

Hill: What the hell's wrong with him? 33C

Hill, Sawyer and Carol look at the dog. Baron GROWLS again.

CAROL

What's wrong, Baron?

What's wrong boy, boy. Here, here Baron 33A

33E fight 3 R-L

The dog GROWLS.

HILL

(egging him on, like a kid)

Go get him!

Hill x 5 R-L out of frame 33

Carol: Jim!

The dog turns to the front door. He continues to GROWL, long, low, threatening. He paces back and forth. He looks at Hill and claws at the door.

Hill and Carol look at each other. Then, they hear CLATTERING at the trash barrels outside.

CAROL

Raccoons?

Hill x 3 back in + sits in chair

(unconcerned)

Probably.

33E T-3/4 Most Likely (Kissed her) (x 10 to chair) Would you like some coffee? 33C

Hill opens the door.

34

INT/EXT. HILL FRONT YARD - DUSK

Over Hill's shoulder, we see the dog dart out of the house. The fog is so thick and grey that the dog disappears into it almost immediately.

Hill closes the door and turns back into the house.

CUT TO:

D for N

R 13.

35

(35)

*Dog moves L-R*

*Dog comes out of house & to trash can & sniffs around  
moves off cam pan L-R*

EXT. BACKYARD, TRASH BARRELS - DUSK

The trash barrels are overturned and trash is scattered all about.

The dog runs up to the barrels, sniffs around them, and GROWLS.

*couldn't see door*

He runs out of frame with his nose to the ground. He is tracking something.

CUT TO:

36

(36)

EXT. PATHWAY TO BEACH - DUSK *Dog enters L-R D for N*

The SHOT is TIGHT on the path. We are looking at a strange streak of liquid. It looks like the slick left by a garden slug or snail except that it is much wider. It is also fresh.

(36A)

We hear something running through the bushes. The dog enters the shot, stops, and sniffs at the slick. The animal GROWLS and runs down the path toward the beach.

*36B*

*CAM: dog enters C-L to L & cam pans R-L*  
The SHOT WIDENS to follow him. We see that the path is only a few feet wide. On either side of it, the trees, shrubs, and undergrowth reach off into the gathering blackness.

*36C*

The dog hurries along, stops again to sniff at the slick, which he is following, then runs ahead again.

BOTTOM OF PATH

*36D*

Although it is foggy and almost dark, we know we're at the end because we hear the OCEAN CRASHING nearby and the trees and brush seem to fall away.

*36E*

The dog RUNS INTO the shot and stops.

ANGLE ON DOG

(36F)

He senses that he is near his prey. He GROWLS. Then, like a very good hunter, he lowers his head and stalks forward.

BEACH

The dog moves slowly, cautiously, through the pea-soup. The OCEAN is CRASHING very close by.

(CONTINUED)

36

CONTINUED

The dog stops. He sniffs at the sand, which is covered with the slick. It looks up. looks left, then right. He GROWLS again.

Suddenly, he sees his prey. He bares his teeth and leaps out of the frame.

37

MONTAGE OF QUICK, CLOSE SHOTS D for N

As the dog flies through the air, something which is obscured by the swirling fog grabs him out of the frame.

The dog's vicious growl immediagely turns to a strong whine.

Add for a dissolve

CUT TO: *Baron's*38 *38* EXT. HILL'S BACK PORCH - DAY Dolly shot

*opens door C Sees*  
Carol steps out onto the porch. She puts a large, red dog's dish down, expecting the dog will come running. He's always there in the morning. She looks toward the dog house.

INSERT

POV - Pan Shot of the Yard. Camera stops in the various places where Baron hangs out.

*Ad Lib Carol. Come on Baron*  
What is it *CAROL*?  
Come on, you lazy thing. Baron.....  
Come on.....Chow!

BACK PORCH

Carol looks around the yard. She takes a few steps off the porch.

Baron!

She's puzzled. This is very unusual. She turns toward the kitchen door.

*turns L to house CAROL*  
Hey Jim, come here! *a minute* *turns back looks L R*

CUT TO:

39. EXT. BACK YARD - TRASH BARRELS - DAY

Jim and Carol come around the side of the house and approach the trash barrels which have both been knocked over.

*approaching trash can can fight on debris on trash can*  
JIM

Honey, he probably just.....

*knocks it hard down*

Hill bends down and picks up one of the barrels and sees something strange.

Trash is all over the place and a dried slick covers the barrels and the yard.

BACK YARD

Hill kneels down and touches the slick.

CAROL

What do you think?

Hill examines it.

HILL

I don't know. But this stuff is strange. I've never seen it anywhere.

*slipped down debris*

His eyes follow it toward the path.

*seems to go off that way.*

CAROL

Let's follow it.

*Hill: O.K. with left hand while King L- looked at Reg. hand.*  
CUT TO:

40

EXT. WOODS - DAY

*LA. Feet shine pan up to see them all L-L*  
Jim and Carol are walking down the path to the beach. The path looks much different now. The fog is gone. The sky is blue. The sun is filtering down through the trees.

Jim and Carol ad lib their calls for the dog.

BOTTOM OF PATH *smoke*

As they reach the beach, they slow down and stop. Then they see it.

*Hill*  
I don't like this he's been in some  
kind of fight (CONTINUED)

*Carol*  
Do you think he's been hurt?

*Hill*  
I don't know.

R 10/8/79

R 16.

40

CONTINUED

*40D*  
Hill  
Baer (whistle)  
Carol  
Come on baby

*40E*  
Hill  
Baer (whistle)  
Carol

Don't look, baby. (He holds her).

*40F*

*between 2. line*  
Hit R

*41*

He takes a few steps forward. *Holds Carol*

41

BEACH - JIM, CAROL, DEAD DOG Oct 10 Wed *7*

*Insert*

Their dog lies dead on the beach. The sand around it is stained with blood. Flies buzz around it.

CAROL

Jim.....why?

I don't know, Honey. *omitted* JIM

I don't know...

*Hill RT hand around her head left arm around her waist both into camera both arms inside jacket around waist*

*42*

EXT. PARKING LOT NEAR DOCK - DAY *overcast day*

*42*  
Hank Slattery's pickup truck backs up to the CAMERA and the tail up ~~is dropped~~ *cases of Oly beer in back of truck*

*Slattery in truck gets out in no rush Moore in truck coming up ramp*  
Sam Lawler, JIMMY SOUZA, JAKE POTTER, and DICK MOORE are riding onto block into *camera*  
in the back with about 50 cases of Olympia beer. *42*

Sam Lawler is a skinny, middle-aged fisherman. He is wearing fisherman's khakis. Jake Potter is a big, mean-looking guy; he is dressed like a logger. Dick Moore, the owner of the local bar, is nearly six five and all muscle; he has a full black beard.

*unload truck*  
The guys are in a fine mood. Jimmy takes a can of beer, shakes it up and pops it at Potter. Potter covers his face and LAUGHS. Souza takes the rest of the beer, chugs it, and crushes the can in his hand.

POTTER

We'll be pissing rivers tonight, boys.

SOUZA

Hell, screw the festival with wives and kids. What we need is a little private party. All this booze and a few of them hot numbers from over ~~End~~ County.

*Humbolt*

POTTER

(grinning) *stalking out*  
Shit, Jimmy, ole Jenny find out and she'd use your ass for salmon bait.

(CONTINUED)

42

CONTINUED

They all LAUGH.

LAWLER

His ass? Hell, the fish would migrate to Alaska.

Moore piles four cases into Potter's arms. Potter is so strong he holds them all with one hand while he pops open one of the cans in the top case. Moore slaps Potter's hand.

MOORE

Knock it off. My wife said she'd kill me if we opened one can before festival starts.

POTTER

That's easy enough. Let's open ten or fifteen.

They all LAUGH

move away from truck

SLATTERY

Come on, boys. I got ice meltin its ass off in the hold. Let's go.

Slattery turns toward the dock. Souza and Moore load up with cases of beer and they all follow Slattery.

They walk from the parking lot, past the fish company, toward the dock.

NEW ANGLE - NEAR FISH COMPANY BUILDING

All five are laden down with beer cans and swaggering along like they own the town.

SLATTERY

Let's not have a bunch of loose lips about where we put this beer, okay?

MOORE

Yeah. We don't want a disappearin' act on it before the festival begins.

POTTER

Really! Then I probably should stand guard on it.

SOUZA

No way!.

every one stop  
he has 25 min  
cont.

Look for Slattery SR  
P S  
S  
✓  
P-2  
we all  
6-9 123 do  
136

we do not see him  
107  
CONTINUED

R 10/8/79

42  
Cont.

42

CONTINUED

R 18.

In sect 2 Dogs

As they round the corner and come into sight of the dock, Slattery stops dead in his tracks. Potter stops talking. The others bump into Slattery and Souza drops two cases of beer.

*Slattery stops and sees dead dogs*

*SOUZA Souza runs into Potter*

Hey, ass ho.....

All five men are shocked by what they see.

43

INSERTS - BOATS

Several of the watchdogs lie dead at the end of their chains, their necks broken. On other boats, the chains are broken off, the dogs gone, leaving signs of violent struggle. The slick that we saw at the beach is smeared over the boats.

SOUND OF DOG WHINING.

*T-1 everyone shifted to S look*

44

PARKING LOT NEAR DOCK

*to his R looking behind*

Slattery turns to see Johnny Eagle's big black mutt wandering free.

SLATTERY

(very quietly)

Boys, we got a problem.

CUT TO:

45

EXT. - COHO TOWN HALL - NIGHT

*The Hills arrive in their intercontinental*

THE CAMERA IS FOCUSED on a large, brightly-colored banner hanging in front of the town hall. The banner reads: WELCOME ONE AND ALL TO THE 75TH ANNUAL COHO SALMON FESTIVAL.

*NOVO*  
*Pano to the left*  
The CAMERA TILTS DOWN and we see the townspeople pouring into the hall. It is a large festive crowd. *L-R front of door Mayor first stop left with top a little Rt.*

The men are all clean-shaven, wearing fresh shirts and trousers, an occasional sport coat and string tie. The women are wearing dresses or skirts or blouses. Everyone looks fresh-scrubbed and ready for the big night. The sound of good BLUEGRASS MUSIC is rolling out of the hall.

*Car pulls into space They get out*  
*1 couple go in 3 kids run out*  
*couple L-R*  
*couple L-R*  
*couple L-R*

ANGLE ON JIM, CAROL HILL

*He is in front of him L-R to be up corner of Hill*

Jim and Carol are in the middle of the arriving crowd. Carol, as always, looks lovely. Hill's hair is combed neatly, and he is wearing a sport coat over his white, western-style shirt.

*at hand shake*

They climb the town hall stairs and stop to greet MAYOR THORPE and HIS WIFE.

Thorpe is wearing a rumpled three-piece suit. He is in his sixties, paunchy and balding, and he looks like the sort who was elected mayor because there wasn't much else for him to do in the town. His wife is of similar age and build, and she's wearing a bright orange corsage.

*near front wing floor with back on wall*

*copy 20*  
*49*

R 10/8/79

46

PARKING AREA

46

We can still hear the BLUEGRASS although it is now SOFTER.

An ~~old~~ Chevy pulls into the parking lot and four kids get out.

*driving R-L to earn coming in parking lot parking R-L*  
 Tommy Hill has been riding in the back seat with his girlfriend *sitting close*  
 LINDA BEALE. She has short, brown hair, open, honest features, and  
 a well-endowed body. She is wearing a pastel sundress ~~that accents~~  
~~her deep, health tan.~~

*In the back they sit up when the car pulls up*  
~~They are riding with~~ JERRY POTTER and PEGGY LARSEN, who are both  
 in their late teens, healthy all-American types. Jerry looks like  
 a football star, Peggy like a prom queen.

*Tommy gets out as Oregon Kicks down back*

Tommy offers his arm to Linda. She accepts and they start to walk  
 toward the town hall.

LINDA

(over her shoulder to the others) *she turned*  
 C'mon, or we'll miss the dancin'.

TOMMY

And the beer.

Tommy and Linda EXIT the shot. *CR*

Peggy starts to follow. Jerry grabs her gently by the arm and  
 she turns to him.

JERRY

To hell with the beer. *sits on back end of truck*  
*puts her on left knee he is proud*  
*she faces a*

He produces a shiny silver flask from his sport coat pocket.  
 He offers it to Peggy. She takes the flask and takes a whiff.

*Peggy*  
*Hey, what's this? Gin?*  
*You remembered.*

She takes a long swallow, enjoys it for a moment, then begins to  
 cough violently. The booze is too much for her.

Jerry laughs. *drinks*  
*They Kiss*

CUT TO:

~~(CONTINUED)~~

CONTINUED

Jerry seems amused. He takes a swig and offers her the flask once more. Even though she's still coughing, she manages to get the flask to her lips. Miraculously, the second swallow makes her stop coughing. She takes a deep breath and smiles at Jerry.

PEGGY

Not bad.

JERRY

(seductively)

You're not bad either.

He puts his arms around her waist. They kiss, then they turn and head for the dance.

CUT TO:

47

~~EXT. FRONT OF HILL TOWN~~  
~~INT. TOWN HALL - FOYER - NIGHT~~

~~(H7) Hills greet mayor~~

*Maen first step  
 Jerry ground to R of Mary*

~~The BLUEGRASS MUSIC is much louder. People are walking in through the foyer, and through the swinging doors which lead into the auditorium.~~

~~*Top step in front of doors*~~  
 In the foyer, Carol stops to talk with one of the local ladies, MARY SLATTERY, Hank's wife. She is a natural blonde in her early forties and just the wrong side of voluptuous. She is wearing a powder-blue double-knit suit.

*1st step*  
 Hi, Mary.

CAROL

*Carol comes around each other step*

*Where's Hank?*

HILL

*at hand shake with Mary*

MARY

(annoyed)

God only knows. Him and his boys took off about twenty minutes ago.

*couple goes on down*

THE BLUEGRASS STOPS. We hear a SHORT FANFARE.

(CONTINUED)

Cont.

47

CONTINUED

~~CAROL  
(to Mary)  
We'd better go in.~~

Hill and Carol go into the auditorium. followed by Potter + his wife

A moment later, Slattery, Souza and Moore walk in. They all look pleased with themselves, like Cheshire cats.

*Moore greets Mary + Jerry*

MARY

(to her husband)

Have you been drinking?

*at left hand holds Mary's*  
*Yeah T-3* SLATTERY

Of course I've been drinking, a woman. Come on.

*Carol's wife*

*King down of Jerry walking*  
*pulls her in ahead of him* *Carol follows Moore looks back at*  
*her shoulder then moves*

~~Another woman, JENNY SOUZA, pokes her head out of the auditorium into the foyer. Unlike her husband, she is a little fireplug.~~

~~She notices her husband. She steps into the foyer and points into the auditorium.~~

*down and*  
*down toward corners*

*It's to in front of Souza*

*Slattery, who is*  
*explaining something*  
*at the door to the*

JENNY

Souza, you fool. I'm here waiting and where the hell have you been? Get in there.

*Grabbs him by the collar and pulls him passed her left side turns left and pushes him into the hall following close behind*  
Jimmy Souza obeys. He doesn't mess with his wife. *Carol's wife*

48 INT TOWN HALL Full Shot

48C music playing

The town hall is brightly lit and festooned with red, white and blue bunting. ~~The chairs have been folded and put away.~~  
A bar has been set up at ~~one side~~, several long tables for food at ~~the other~~. The auditorium is packed, and everyone seems primed for a good time.

*music stops dolly back as Mayor comes forward*

Mayor Thorpe is standing on the stage, ~~in front of the band~~, and everyone is APPLAUDING him. He raises his hands and the crowd quiets. *open suit coat on 3 piece*

(CONTINUED)

cont

R10/30/79

R 22.

THORPE

Thanks, folks.

(pause) Jo Williams

Now, before ~~William Holm~~ and  
her White Water Boys get goin'  
again, I want to introduce a few  
important visitors to this year's  
festival, and they're people  
you're gonna' want to listen to.

Folks, from Canco, Incorporated,

let's welcome Mr. Charles Borden,

Mr. James Edwards, and Dr. Susan

Drake.

+ His special assistant

The President  
of the ASSOC.

The mayor starts to applaud.

Borden steps forward  
mayor backs to CL of Gario player

ANGLE ON BORDEN, EDWARDS, DRAKE

The three people are ~~standing near the front of the crowd.~~

sitting on stage CL

DEB M  
X R XB F  
P B

bags to au

BORDEN is in his early fifties. He is portly, balding, baronial.  
He dresses casually in poplin slacks and expensive cashmere  
sweater. *blue slared buttoned one double*

JAMES EDWARDS is slender, in his thirties, with slicked-back  
black hair and horn-rimmed glasses. *buttoned one*

SUSAN DRAKE is dressed neatly in a skirt suit. She is in her  
early thirties, an attractive, athletic-looking woman whose  
attitude bespeaks self-assurance, intelligence, and urban  
sophistication. *unbuttoned suit coat*

FULL SHOT AUDITORIUM - JIM AND CAROL

48E  
W. Hill / Carol

CAROL

Here comes the pitch.

Jim gives her a look.

The APPLAUSE begins slowly, almost half-heartedly. It is polite and  
reserved, unlike the raucous, friendly applause for the mayor.

ANGLE ON SLATTERY'S

with Carol reactions

Hank Slattery looks around. He seems annoyed that the people near  
him aren't applauding loudly enough. He looks at his wife. She is  
hardly making any noise at all. He extends his hands in front of  
her and claps more vigorously as if to say "this is how it should be  
done....."

(CONTINUED)

cont

cont

cont

cont

R 10/8/79

R 10/30/79

R 23.

48

CONTINUED

ANGLE ON BORDEN, EDWARDS, DRAKE

*Borden*  
Borden raises his hands for quiet and the audience complies quickly. Edwards and Drake step back into the crowd.

BORDEN

Thanks, folks. Really.

Borden, we sense, is almost too friendly.

BORDEN

*48D (continued)*

Before the fun starts, I just want to say that we at Canco are one hundred percent behind you and your town. And we're here to promise you that our cannery'll be the best thing to happen here since God made the river and the ocean.

*at hand  
reaching*

ANGLE ON SLATTERY

*Slattery wife to his pt. Moore behind them*  
He CLAPS loudly and prompts everyone to APPLAUD, but the APPLAUSE doesn't last long. *applauding too*

ANGLE ON BORDEN

After the APPLAUSE DIES DOWN, he continues.

BORDEN

*Noyd*  
We'll bring jobs to Coho - jobs for every fisherman who's been sunk because foreigners are scooping up the salmon not twelve miles from our docks.

He hits a raw nerve and the APPLAUSE is LOUD and LONG. Borden smiles. He's pleased with himself. He's going over well.

BORDEN

*2 hands* (continues)  
And ... we're going to increase the catch!

The crowd MURMURS. The people are surprised and impressed.

Borden gestures to Drake. She stands.

*one point finger*  
BORDEN

Yes, I hear murmurs of wonder. Well, folks, Dr. Susan Drake, a fine little lady professor with a deg from Stanford...

Drake gives him a dirty look for that remark.

(CONTINUED)

R 10/8/79

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R 24.

48 CONTINUED

BORDEN

(continues)

... has been conducting research at our labs upstream for the last seven years. She says they've got the handle on how to make salmon grow bigger, faster, and twice as plentiful!

*P.U. fist fist*

*2 fingers*

ANGLE ON MAYOR

He had known about this announcement.

MAYOR

(shouting)

Now that's news to celebrate! That kind of news is what we want to hear! Start up the music. Let's get on with the dancing!

*so let's get on with*

*the dancing + have a go*

*time*

*X moves to band*

*turns to go Jo has turned around & begins music*

CUT TO:

*major claps & moves toward band.*

49 INT AUDITORIUM - NIGHT

*49 49A shot*

An hour or so later, the party is going in full swing. The White Water Boys are playing. People are dancing in the middle of the hall. Others are crowded around the bar and the buffet.

*Jimmy and Peggy on SL*

ANGLE ON BAR

Lawler, Souza, and James Edwards are standing at the bar. They are all drinking. The conversation is going full bore.

SOUZA

The foreigners are supposed to take nothing but hake, but them bastards take everything they can catch.

LAWLER

Ain't that the truth. They're destroying our fishing grounds and our government's solution is to cut down our fishing season. I tell you, it just ain't right.

CUT TO:

*cont. 4928*

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R 25.

49

~~DANCE FLOOR~~

~~A DIFFERENT TUNE is being played. Some time has passed. It is a DANCE. Hill and Carol are dancing together. The call comes to "CHANGE PARTNERS." Carol finds herself on Borden's arm. He smiles. She nods but is not overly friendly.~~

~~Hill takes Dr. Drake as a partner. She isn't enjoying the dance too much, and it shows. He is simply being friendly. She flashes a phony smile which is gone in an instant. Hill sees it and gets the message.~~

~~CORNER OF ROOM~~

~~Jerry and Peggy are holding hands. Jerry finishes his beer and looks into Peggy's eyes. As if on signal, they both turn and slip out of the hall. Jerry is grinning like a fool.~~

*leaving stage  
going down  
darn*

~~ANOTHER CORNER~~

49B

~~Sheriff Sawyer and the Mayor are in close conversation.~~

~~SAWYER~~

~~... every damn watchdog on the dock,  
torn to pieces. Except for Johnny  
Eagles'.~~

~~Thorpe shakes his head.~~

~~MAYOR~~

~~Yeh, that's what Slattery was saying. Do  
you have any ideas?~~

~~SAWYER~~

~~No, I haven't come to any conclusions yet.~~

~~MAYOR~~

~~It seems that Slattery has.~~

~~BAR~~

~~Slattery, Dick Moore, and Jimmy Souza toast with their beer cans.~~

~~SLATTERY~~

~~Score a touch down for the good guys.~~

~~They all LAUGH and drink.~~

~~DANCE FLOOR - ANGLE ON TOMMY, LINDA~~

~~A SLOW DANCE is being played. Tommy and Linda are dancing very  
close, very romantic.~~

(CONTINUED)

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Cont.  
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FOOD TABLE

The ~~SLOW~~ DANCE is heard in the background. Several people are milling about the food table.

*Carol gives her*  
Dr. Drake ENTERS, ~~takes a plate and loads it with potato salad and cold cuts. Carol, who is now helping to serve, gives her a generous serving of salmon.~~

*moving down table to Carol*  
DRAKE *Carol hands her a plate at pond - Bk*  
Thank you.

CAROL  
We should be thanking you for the work you're doing. Jim tells me he's taking you and your group out for a little pleasure fishing tomorrow.

Drake starts to turn away. *T-2 Drake put out his line in*

Hill ENTERS the shot. He is drinking a beer and munching a piece of chicken.  
*Hill moves L-R to Drake*

HILL  
I've picked out a fishing rod for you for tomorrow.

DRAKE  
That's sweet of you.

SLATTERY  
Hey, Jimbo. What do you think of what this gal's doin'?

*50K*  
HILL  
I'll believe it when I see it.

DRAKE  
You'll see it.

STAGE - ANGLE ON BAND LEADER

He steps to microphone.

LEADER  
Time for a good old change partners!

FULL SHOT AUDITORIUM

The CHEER goes up. Everyone loves this tune, the people hurry to dance.

FOOD TABLE

Hill gestures to his wife. Carol crawls under the table and they rush out to dance.

Slattery looks at Drake. She looks away.

Mary Slattery ENTERS and grabs her husband by the hand.

(CONTINUED)

49 cont.  
R 10/8/79

R 10/30/79

R 27.

50

CONTINUED

MARY

C'mon honey, dance this one with me.

CUT TO:

FULL SHOT AUDITORIUM

Almost everyone is dancing. It isn't a square dance. Everyone dances with a partner and stomps about. It's almost a polka.

ANGLE ON SLATTER, WIFE

They are dancing, but they don't look like they're enjoying themselves.

ANGLE ON TOMMY, LINDA

They haven't taken their eyes off each other all night.

CUT TO:

SDM INT. OF JERRY'S CAR

He and Peggy are into some very heavy petting. *lying in back seat of truck*  
*Jerry & Peggy are*

A shadow crosses their car. Peggy stops. We hear crunching in the gravel.

*blown here asshole*  
*What are you doing where the hell are you?*  
*sitting up*  
PEGGY  
*Jerry* You hear something? *What was that?*

JERRY *What?*  
~~No...no...nothing. (He reaches over and turns the radio up and goes back to groping.)~~

*There was some thing out*

*Jerry* *What?* *Having he back down*

CUT TO

49 cont.  
ANGLE ON JIM, CAROL

They are spinning around in each other's arms and having a helluva time. As they swing past us, Hill glances toward the entrance which is off camera. He does a double take and stops.

The Slatterys dance into the shot, bump into the Hills, stop, and look toward the door.

The shock begins to spread across the faces of Jim Hill and the women.

FULL SHOT - DANCE FLOOR

(CONTINUED)

cont.

50

CONTINUED

We don't yet see the entrance. Very quickly, everyone stops dancing. There is an audible GASP. Everyone looks toward the entrance. The MUSIC DIES DOWN.

50B

ENTRANCE ANGLE ON JOHNNY EAGLE

Eagle is standing there as the doors slam shut behind him.

He has his dog cradled in his arms. The animal is dead. Its throat has been cut. There is blood all over Johnny Eagle's shirt, trousers, and hands.

FULL SHOT DANCE FLOOR

*50B Slattry + Bill's dancing slattery also stops so does everyone*  
Johnny Eagle walks straight up to Slattry. He extends the animal as if to show it to Slattry. *Moore at Table with girl Cc facing cam.*

EAGLE

(angrily)

Somebody killed my dog, Slattry. You got any ideas?

*That's a coincidence 50C*

SLATTERY

*T-1*  
Somebody killed seven dogs on the dock last night. You got any ideas?

EAGLE

I don't kill dogs to get what I want. I'm going to put an end to this.....

He lays the dog on the floor and people step back all around.

*EAGLE said this speech almost as written 50B T-4*

(continues)

*2m film*  
Now we're going to go to court. Next week, I'll file suit for the return of all Indian lands along the river. We're going to stop that cannery, *Mr going to* Slattry. We're going to protect our tribe's *going to protect* fishing rights but we'll *soon T-2* do it by the law, your law--not like pigs and butchers slaughtering defenseless creatures. *like butchers and pigs*

SLATTERY

Boys, this breed hasn't been invited, and he's upsetting the people. *50C*

*50F insert if dog*

*Moore? get him out of here?*  
Moore grabs him as he had him outside  
Potter takes dog out R  
(CONTINUED)

Cont.

Cont.

50

CONTINUED

Dick Moor comes up from behind. Johnny, grabbing his arms and dragging him to the doorway. Slattery steps toward the doorway and then turns away.

SLATTERY

*1st sent. 534*  
~~Souza, remove that animal.~~ Sorry, folks; *in the prison kitchen*  
~~about the~~ *about the* *go on back* *go on with the party now*

*50* Moore pulls Johnny outside.

EXT. NIGHT

*50A*  
~~Slattery, you small-minded bastard!~~ I'm *looking earn it.*  
~~sick of your cheap-ass messenger boys!~~ *you'd be dead you*  
~~face me like the man you pretend to be.~~

EXT. NIGHT

SLATTERY (steps outside -

(quietly) *John* closes door)

I'm gonna' tell you one last time, *breed*. *pt left hand*  
 Get your drunk ass out of here, before I  
 kick it *between your shoulders.*

JOHNNY

*You shouldn't let your mouth write checks.*  
~~your tired, fat body can't cash.~~ *I'm*  
~~callin' your ass, Slattery!~~ *come on* *you and me* *90*

*T-2 T-2*  
 Suddenly, Dick Moore grabs him from behind.

SLATTERY

(his eyes glaring)

Let him go. You think I can't take *this*  
~~punk? Well, do you?!!~~ *him?*

DICK

(quietly)

I know you can.

SLATTERY

(starts to turn away)

*I know that, too, but how you gonna' convince*  
~~a dumb Indian?~~ *a dumb Indian?*

*Just* then he swirls, catching Johnny full on the jaw, sending him down.

SLATTERY

*(continuing)*  
~~And if you get up, I'll break you.~~

Johnny's fist goes up, smashing Slattery in the gut, and the fight is on.

(CONTINUED)

50

CONTINUED Eagle on the ground left side

*(DC)* Kicks him with rt leg into stomach his gawnt  
Eagle flies at him, BANG!! He scores with a right that knocks  
Slattery ~~on his ass~~. *turning to his right into Moore - rt kick*

~~Slattery rolls to his feet. Eagle straightens his hand into a~~  
~~hard, flat plane and jabs forward viciously. He catches Slattery~~  
~~squaring in the solar plexus and *knocks the wind right out of him*~~  
*Moore rt fist round house Eagle ducks rt into stomach left sends moore back*  
*Slattery steps forward & hits Eagle he falls*  
Slattery BELLOWS in pain, but charges toward Eagle and lands a  
left hook.

*and rolls toward cam*

CUT TO:

51

EXT. FRONT OF HALL - NIGHT

*Collect Souza, Lawler, Slattery &c*  
~~Souza, Potter, and Moore come out to cheer Slattery on. Jim Hill,~~  
~~Carol, Tommy, and Linda also rush out. As the light goes on, more~~  
~~townspeople emerge.~~

*Eagle rolls toward camera one & to knee Slattery follows left Kicks*  
~~Slattery and Eagle square off again. Neither of them pull an punches.~~  
*Permunda*  
*Eagle falls and rolls again charging direction going LR rolling up*  
ANGEE ON SOUZA, POTTER, MOORE *Knee again*

~~Potter runs forward to help Slattery. Dick Moor catches Eagle off~~  
~~guard with a vicious swing that knocks Eagle to the ground.~~

~~Eagle grabs one of Potter's legs and twists as hard as he can.~~  
~~Potter HOLLERS and goes flying into the kids' vehicle.~~  
*Slattery 2nd Kick cam dollys L-R holding on action*  
*Eagle changes direction with slattery following*

JERRY AND PEGGY'S CAR

*50L*

Potter is slammed up against Jerry's car. Jerry and Peggy stop petting.

PEGGY

~~I knew I heard something. What~~

*opens back*  
Jerry clears a spot on the window as Potter is coming back up facing  
the car. Their faces meet. *he ducks and the guy behind hits Jerry*  
*Potter comes up grabs the guys and shoves him off camera rt follows*  
*meagan closes back end.*

JERRY

Peggy

*(51) falling*

Pa!

*Jerry, Jerry What's happening*

PEGGY

~~What are you doing?~~

*Oh, nothing*

~~Just then Potter is pulled back into the fight.~~

CUT TO:

*Cont*

50C  
Cont

R 31.

<sup>Potter</sup> Eagle gets up to face Slattery, Souza, and Moore. <sup>R grab + hold him</sup> Slattery comes at him first and - POW - ~~Eagle gets in one good shot before Moore and Souza fall on him. Eagle fights off Moore and Souza, but doesn't see Potter wind up and hit him a shot in the belly that takes the wind right out of him.~~ <sup>RT to stomach</sup> <sup>another RT to stomach</sup>

<sup>SOUZA standing CL of Potter</sup>  
Tear his cheeks!

<sup>MOORE</sup>  
Yeah. That'll keep him quiet.

Moore grabs the Indian's head and Slattery, <sup>starts for it when Hill moves for Moore</sup> with both hands, takes one of Johnny Eagle's cheeks. The object is to split the flesh at the corner of the mouth and tear the cheek all the way back to the ear.

ANGLE ON CROWD WATCHING

<sup>51C</sup> Hill shakes his head. He hates like hell to get into the fight, but he strips off his sportcoat and runs forward.

On reflex, Tommy goes after him.

FULL SHOT FRONT OF TOWN HALL

<sup>51C</sup> Hill pulls Slattery off. <sup>Moore RT Moore falls back into car</sup>

<sup>Eagle pulls Potter + throws him DCL turns to Slattery</sup> Jake Pottery punches Hill, Hill counters with a haymaker that lays out the logger.

<sup>turns back to Slattery and slattery swings with RT Eagle blocks with left</sup> Souza lets the Indian loose and comes at Hill with fists flying. <sup>and hits with right sending Slattery into car.</sup> Eagle springs at Slattery and punches him hard in the jaw.

Tommy flies into Moore, and they both go down in a heap.

ENDING <sup>Souza sending him L to ground</sup> <sup>ending Potter DCL Souza DCL</sup> <sup>Tom Hill</sup> <sup>Moore</sup> <sup>back to car</sup> ANGLE ON PORCH <sup>cried down -</sup> <sup>running to him</sup>

Jerry Potter comes running out. He is tucking in his shirt.

<sup>JERRY</sup>  
Who's fighting?

<sup>Linda</sup>  
Tommy.

That's all Jerry needs to know. He races into the fight.

(CONTINUED)

51 CONTINUED

ANGLE ON JERRY, JAKE POTTER

JERRY  
Hang on, Tommy!

As Jerry approaches the fight, Jake Potter is standing up. Jake sees his own son. He cracks Jerry with a backhand, and Jerry hits the street.

*CUT*  
POTTER  
Don't ever fight with your old man.

People are still crowding out to see what is happening, Sheriff Sawyer among them.

*51A* ANGLE ON SAWYER

*Eagle ready to swing with right moving R*

He pushes his way to the front of the crowd.

*2 kids facing each other moving L R pushes left + goes in*

SAWYER'S POV - THE FIGHT WITH *Q*

*51D* Fighting extra + potter

Hill hits Souza a shot that lifts him off his feet, and Souza goes up

Slaterry is back swinging and connects with one to Eagle's chin. Eagle counters with two POW! POW! Slaterry reels back

back, but winds up ready to strike back. *51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

*51E* C.U. Slaterry

ANGLE ON SHERIFF

He is holding his gun.

*T-4*

SAWYER  
*1) Alright boys that's about enough. 2) I'd say that's about it. 3) Other-wise, I'll have to arrest you boys for makin' a scene. 4) Now pick yourselves up and go home.*

FULL SHOT - FRONT OF TOWN HALL

The men draw away from one another. Slaterry wipes the blood from the corner of his mouth. Hill walks over and helps his brother up. Eagle looks at them.

(CONTINUED)

51 CONTINUED

EAGLE  
Thanks, Hill.

HILL  
I'll send you a bill in the morning.

CUT TO:

52 EXT. JEDEDIAH - DAY

52A

52A

AS2

The SHOT is TIGHT on a bait fish as the hook goes into his back. The fish wriggles and squirms. The SHOT WIDENS. Tommy Hill is putting the hook into the fish. He has a black eye, and he looks rather beaten up.

Charles Borden is sitting in one of the fighting chairs. Susan Drake is in the other, James Edwards is sitting behind Borden.

The Jedediah is steaming across the open ocean.

BORDEN  
(to Edwards)  
I hate baiting the hooks.

Drake is screwing a filter onto the lens of her camera. She looks up, unaffected by the fish.

DRAKE  
(sarcastically)  
Some fishermen.

ANGLE ON HILL

He looks down from his perch on the bridge.

HILL  
They'll be feedin' near the bottom, Tom. Bro.

JEDEDIAH - DECK

Right.

Tommy takes the rod and plays some line into the water.

DISSOLVE TO:

*tom same volume Sc 75  
But he's gloved. He had  
a black eye.*

*pages line in scene  
is it showing in  
Edwards is sitting in*

*sitting with right foot up*

52C

*all  
Hill*

*more: L. Fred  
master was  
AB 4222*

*with*

Cont.

R 34.

53 EXT. LONG SHOT JEDEDIAH - DAY

A large salmon comes out of the water at the end of the fishing line. James Edwards is landing it.

We hear AD LIB shouts of congratulations echoing across the water, mostly from Borden and Tommy.

CUT TO:

*Cloudy - out lying fog*  
54 JEDEDIAH BRIDGE

54

*Tom Borden up hill in rain and fog*  
Drake is sitting beside Jim Hill on the bridge. They are both looking down onto the main deck where the other three can be seen.

Edwards holds up the fish which is still twitching on the end of the rod.

EDWARDS  
The first one of the day!

DRAKE  
And it only took you two hours.

HILL  
(sarcastically to Drake)  
You'll change that though, won't you?

She turns to Hill and smiles. She understands his skepticism and his sarcasm.

DRAKE  
I'll try.

INSERT FISHING ROD AND REEL

One of the stern reels begins to SING, a thrilling sound. Something big - very big - has taken the bait.

55 JEDEDIAH DECK *Coverage on next page*

The wire line is racing into the water and Borden practically flies into the fighting chair. Now he's going to get his shot at the big one!

(CONTINUED)

*AB 6178  
Borden  
Jim.*

Cont

55

Borden gets in a reel on a line.

52C cont.

Borden: *Tommy jumps for a reel*  
Edwards: *Heave jump up* R 35.

55 CONTINUED

55B

*Share of the reel*

BORDEN *Tommy jumps for a reel*  
Let me at that fish! *of the way*

EDWARDS *Heave jump up*  
(excited) *move out of Borden*  
Sounds like a whale!

Tommy jumps to Borden's side. Tommy is a pro at coaching city slickers in the fighting chair.

TOMMY  
Tighten the drag before you start to reel.

*T-37-5*

We can practically see the cramps in Borden's hands and fingers as he cranks the reel. The reel slips sideways and is almost pulled from his hands.

The muscles and tendons in his wrists and forearms seem to stand out like cords.

Sweat is pouring off his face, which is beet-red from exertion. His expression is grim, determined. Edwards is practically beside himself with excitement.

EDWARDS  
C'mon, Charlie ... Mr. Borden!  
Don't give up now.

Hill is looking down from the bridge.

HILL *pictures*  
Reel slow and steady.

Tommy, holding the gaff, is standing at the stern peering into the water.

TOMMY  
Keep the rod straight up. You bring it down, we may lose him. He's big.

Dr. Drake is also standing at the rail beside Tommy. She is peering into the water and holding her camera ready.

52D

55C

*Reel it in steady and slow*  
*eaching incl.*

Cont

Cont

cont

55  
Cont.

55B  
Cont.

55F  
Cont.

R 36.

56

INSERT WATER

The creature at the end of the line is only about ten feet from the boat. We can see a large, dark shape, not much else.

57

ANGLE ON DRAKE

She leans forward and squints into the water. Does she think she sees something more than a fish?

She raises her camera and takes two or three pictures. We hear the MOTOR DRIVE advance the film each time she snaps the shutter.

JEDEDIAH DECK

Tommy brings the gaff down toward the water.

Borden looks like he's ready to burst.

TOMMY

Keep it up. We're almost there.

ANGLE ON DRAKE

She is certain she sees something unusual now. She raises her camera and FIRES off several more photos.

ANGLE ON TOMMY

55D  
He's a monster - T<sub>6</sub>

He is totally wrapped up in the catch. He has the gaff in both hands and he's peering into the water.

59B

TOMMY

Easy - easy now, Mr. Borden. It's close - a few more.....

He hesitates, as though startled by something. 110

58

WATER - TOMMY'S POV

Tommy can now see the dark shape of a fish-like creature, distorted by the choppy, grey ocean water, struggling at the end of the line.

Then, he sees another creature streak past.

(CONTINUED)

Cont.

Cont.

Cont.

Cont.

55  
Cont.

55D  
Cont.

59B  
Cont.

55F  
Cont.

NEED:  
R 37.

P/U - L → R  
→ action in H<sub>2</sub>O  
for Borden's cam  
P.O.

58 CONTINUED

The larger creature stops briefly near the hooked creature, then both swim away. The movement underwater is so fast that only dark blurry shapes can be seen - it is impossible to make out any distinctive features.

We hear the MOTOR DRIVE WHIRRING on the camera.

59 JEDEDIAH DECK  
59 55G

The line goes limp, the rod snaps back, and Borden nearly collapses.

Drake taking picture. Tom's pulling up line  
Drake snaps 4 photos T-1  
Lots of shot. L-R T-2  
EDWARDS watching in a diagonal beam  
Oh damn. You lost him, sir.

BORDEN  
(gasping) sitting exhausted from the  
I think I'm going to have a coronary.

-T-3

ANGLE ON DRAKE

59A

She lowers the camera. There is a look of amazement on her face. She's seen it too.

Drake L-R pictures  
Tom CL line

Tommy is shocked and amazed by what he has seen. He pulls the line out of the water. It is wire line, used on sport-fishers. He examines the end of the line where it has been snapped. Edwards notices.

Tom x t R  
right on her reaction for a few beats  
then she follows

EDWARDS  
turns outward to right looks  
up at bridge and  
up Drake follows  
sounds out  
to Borden like a  
good yes-man)

You would have had that fish, sir, if you'd had better equipment.

BORDEN  
(looks at Edwards)  
Thanks. Now, would you just get me a beer?

EDWARDS  
Yes, sir.

Tommy, the amazement growing in him, starts up toward the bridge.

(CONTINUED)

Cont.

59

CONTINUED

JEDEDIAH BRIDGE

Tommy sits down beside his brother.

TOMMY

(softly)

Something cut that line, Jim.

Drake climbs up onto the bridge in time to hear Tommy.

DRAKE

(laughs)

Maybe we've got a Charlie Tuna carrying wire cutters.

*Difficult you're looking out on the water in the morning*

CUT TO: *Scene set in the sun has long been*

*Shooting until the film is passed*

60

EXT. BEACH - DAY

The CAMERA is FOCUSSED on a large, jagged rock which juts out of the ocean a few hundred yards from the beach near Hill's home. It is a huge, monolithic form that symbolizes both the austere majesty of nature and the strength that nature demands of the people who live along this coast.

In the distance we see the Jedediah cutting across the water.

INSERT SCRATCH PAD

We see a pair of female hands sketching the rock and the Jedediah.

60A

BEACH

Linda is doing the sketching. She is sitting on the beach in her bathing suit. She looks serene, unworried.

On the blanket beside her we see a cooler, two pairs of sneakers and two sweatshirts. We realize that she has not come alone.

She looks down the beach and smiles.

61

LONG SHOT BEACH - LINDA POV

*(61)*  
Jerry and Peggy are walking C.S. away from camera. They are heading for the rocks and caverns that loom at the other end of the cove.

(CONTINUED)

*Jerry has left block*

619

R 39.

They are going to the grotto.

62 SHORE - CLOSER SHOT PEGGY, JERRY

Peggy is in a very affectionate mood today. She's proud of the way Jerry pitched in to help his friend, even if it meant getting clobbered by his father.

She reaches up and tenderly touches his face, just below the black eye.

*hand in hand Jerry is*

*Feb 3*  
PEGGY CL *Jerry CR*  
*Does it hurt, baby? stops at hand to his face*

Jerry is enjoying the attention.

JERRY

(bravely)

A little, but you could make it feel *into his arms*  
better.

PEGGY

You've got a one-track mind, *omitted* ~~Jerry Potter~~.

JERRY

(smiling)

Yeah.

*turning to L continuing hand in hand*

63 END OF BEACH, CLIFFS

*2nd unit Montage of travel shots Peggy + Jerry L-R*

The granit cliffs rise straight up at the end of the beach like prison walls. They are dark, so dark that they seem to blot up the bright sunlight, leaving the end of the beach in perpetual twilight. The darkness almost flows out of the caverns and caves honeycombed through the base of the cliff.

Peggy and Jerry approach one of the caverns. Ocean water flows out of the darkness deep in the cavern. The cavern is a passageway, which, apparently, leads to the grotto.

Peggy and Jerry stop and look at each other. Peggy smiles and Jerry leads her by the hand into the water which at first is only knee-deep. The two kids start into the cave.

64 EXT. PASSAGEWAY - DAY

*2nd unit inside cave*

From inside the passageway, we look toward the entrance. We see the kids in silhouette. They are waist-deep in the water and holding hands. They seem oblivious to the gloom that surrounds them in this passageway with its low arches, ceilings, and black water. Momentarily, the passageway is illuminated by a flash of silver as a wave reflects sunlight into the cavern. The brightness only serves to emphasize the gloom.

*6- They start to Peggy to L of screen  
and Jerry to R of screen (CONTINUED)  
had hands together in water  
Peggy - L R*

64

64 CONTINUED

As the water becomes deeper, the kids begin to swim.

PEGGY

Ahh...it's cold.

PASSAGEWAY - NEW ANGLE

We see that they are not moving deeper into darkness but toward another opening at the other end of the passageway. Beyond the opening, we can see sunshine and greenery in a beautiful grotto.

65 EXT. GROTT - DAY

(45)

Peggy and Jerry are still in the passageway. We can hear their SPLASHES echoing into the grotto.

After the darkness of the cave, the sunshine in the grotto is almost overpowering, but as our eyes adjust, we see the primeval beauty of the place. The grotto is surrounded by walls thirty or forty feet high, and the walls are covered with thick, lush vegetation, growth that seems almost tropical.

The stream from the passageway opens into a small pool in the middle of the grotto. Next to the pool lies the trunk of a great tree, long since bleached white by the sun. The roots twist off grotesquely in every direction, and we can only guess at how this huge piece of driftwood found its way into the grotto.

In short, this spot is beautiful, but in a very bizarre, - mysterious way.

Peggy and Jerry swim out of the passage into the sunshine.

(45A)

PEGGY

(sensibly)

Mmmmm. The water's warmer here. Ahh... it's cold

JERRY

It's just right.

Editor's note on description page  
(CONTINUED)

65

CONTINUED

*underwater*  
 (65E) She LAUGHS and starts to swim away from him. He grabs her by the leg, and for a moment, her head goes under. She pops to the surface and they both begin to LAUGH. It isn't raucous laughter. It's foreplay.

She stands to catch her breath and we see that the water is only waist deep.

Jerry is still swimming, though he, too, is in waist-deep water. He dives. She hears the SPLASH and looks around.

PEGGY

(laughing)

Jerry?

She looks behind her, to her left, to her right.

PEGGY

(playful)

Jerry?

No response. She looks around.

PEGGY

(a bit annoyed)

Jerry?

*re comes up just as she is*  
 SPLASH! Jerry bursts out of the water directly in front of her. She SCREAMS, then she begins to laugh again.

PEGGY

*she turns to him turning toward camera with left hand*  
 (65A) You're a monster, Jerry.

Jerry takes a step toward her. She throws her arms around his neck. He slips his around her waist, and they kiss like lovers reunited after a long separation. She MOANS softly as one of his hands moves across her stomach and slips into the water.

PEGGY

(whispers)

Oh, Jerry.

She begins to grind herself against his hand and they kiss again. This is a very sexy embrace.

Suddenly, Jerry appears to drop beneath the water. Peggy laughs.

(CONTINUED)

65

CONTINUED

(65B)

Peggy pops back up and looks for Jerry  
profile CL

PEGGY

C'mon, Jerry...don't be an ass.

The water is disturbed as if by a violent underwater struggle,  
but Jerry does not reappear.

Now Peggy, worried, dives to look for him.

We see a trail of churning water form across the pool as, unseen to  
Peggy, Jerry is pulled away struggling under the water.

~~Peggy pops up to the surface again.~~

(65C)

~~pop up  
profile CL~~

PEGGY

(65D)

~~looking around~~

~~Come on, Jerry, stop fooling around.~~

~~You know we didn't come here to play hide and seek.~~

Something grabs Peggy by the ankles. Peggy laughs..

PEGGY

You're a jerk. Let go...come on.

She kicks, but the grip is strong.

~~JERRY PEGGY Jerry 65D~~

~~Come on. Let go, Jerry. I'm serious.  
I'll kick you.~~

~~Jerry stop it 65D~~

She rears to give a swift kick, but all of a sudden she's jerked  
under by inhuman force. CAMERA holds on the water as she pops  
back up. She seems angry and frightened.

~~62 Jerry you're hurting me Jerry stop it Jerry~~

PEGGY

~~Jerry, you're crazy! I've had it with you.~~

~~kept repeating it  
and 65D~~

(65K)

~~focused CR  
when turned  
over head CL  
face to us~~

She begins to struggle for the shore. Just then about 10 feet away  
from her, Jerry's head pops up. At first he seems to be okay, but  
as his face revolves to CAMERA we see half of his face is torn away.  
CAMERA ZOOMS in on her scream. Suddenly she begins to struggle  
violently.

(65F)

~~Peggy  
Jerry, Jerry, Jerry  
screams  
(and Jerry's h)~~

66

OMITTED

67

EXT. POOL

She reaches the edge of the water and falls, half in the water, half in  
the sand.

(CONTINUED)

67

CONTINUED

PEGGY

(horrified)

Oh, God.

She kicks at something, then struggles to her feet.

CLOSE SHOT - PEGGY'S LOWER LEG *covered 65T*

A large, webbed hand grabs Peggy's leg just below her knee.

ANGLE ON PEGGY

Peggy falls. She kicks as hard as she can and *gets up again.* *left arm up into air.*  
She's a fighter. *insert humanoid hand over face*

ANGLE ON PEGGY

*comes down face from his hair, taking back into the water down body with blood*

She falls again, and this time she is pulled back into the water.

The CAMERA moves with her as she kicks and SCREAMS across the sand.

CLOSE SHOT - PEGGY'S HANDS

Her hands dig into the sand and try to grip, but to no avail.  
She just digs a furrow with her fingertips.

*65G violent*

ANGLE ON PEGGY

*Peggy POV of being dragged, poss. around*

She is now in the water up to her breasts. She realizes that her head will soon be dragged under. She shakes her head madly and tries to pull her torso out of the water.

*65T*

*humanoid left hand her at ankle*  
PEGGY

No....no....please....no.

CAMERA holds on finger tracks in the sand. We hear Peggy scream as we

CUT TO:

68

EXT. RIVER - DAY

The scream of a bird taking off. CAMERA pans down to Slattery. He heads upriver from the fight with Johnny Eagle the night before. Slattery looks grim - he's smarting from the humiliation of the fight, mad that it was stopped before he could beat Johnny Eagle. He's now intent on settling the score between them without interference.

(CONTINUED)

68

CONTINUED

Slattery's boat rounds a bend in the river.

Slattery peers forward, and shuts off the engine.

69

SLATTERY'S POV - JOHNNY EAGLE'S DOCK

A few canoes or small river boats are moored at the wooden dock. In the clearing beside Eagle's small cabin, several pickup trucks are parked. The light is on inside the cabin. Another beat-up old pickup truck parks, several Indians get out and hurry over to the cabin.

CUT TO:

70

EXT. RIVER BANK - DAY

Slattery noses his boat into the shadows of the river bank, overhung with trees.

CUT TO:

71

EXT. CLEARING AND CABIN - DAY

Slattery makes his way surreptitiously up to the cabin.

CUT TO:

71A

POV - INT. - THE INDIAN COUNCIL IS ARGUING

72

EXT. BEACH - DAY

Linda looks up from her sketch pad. She thinks she hears something that sounded like a scream. She listens for a moment, then moves to the edge of a cave. About to peer in, she hears her NAME and moves away.

The, she hears her NAME being CALLED. First, she looks down the beach toward the cave. She hears her NAME again. She looks behind her, up toward the bluffs.

Carol is standing in front of her house. She is looking down onto the beach.

CAROL  
(shouting) Linda, Linda  
I'm going down to meet the boat.  
Wanna come?

Linda

(CONTINUED)

LINDA

Be right there.

BEACH

CAMERA moves down to the sand where there is a slick. Linda pulls on her things, and scampers toward the path.

CUT TO:

73

EXT. COHO STREET - DAY

Carol drives the LandRover down the main street of Coho. The CAMERA PANS with the LandRover, then stops and lets the vehicle leave the frame. A pickup truck parks outside MOORE'S SALOON. Slattery gets out and heads for the bar.

74

MOORE'S SALOON - DAY

It's a dark place with booths, tables, a bar, and an "OLY" sign flashing next to the row of whiskey bottles. The atmosphere is authentic workaday and we hear country and western music playing on the jukebox in the background.

Clustered around a table are Sam Lawler, Jake Potter, Jimmy Souza, and several other townspeople. We see a scattering of bruises and black eyes among the men who were in the fight the night before. Dick Moore, the owner of the place, slides a shot glass and a bottle of whiskey across the bar to Slattery.

Slattery picks them up, joins the others at the table.

SLATTERY (paraphrase)

Okay, boys, this is where the buck stops. Johnny Eagle means business. He's got some of the Indians from the reservation up at his place, and he's talked 'em into going right ahead with the damn lawsuit. I was just up there, and overheard 'em. He's got some big city lawyer to take the case for nothin'.

SOUZA

(bitterly)

Except the publicity they'll get.

LAWLER MOORE

Maybe we'd better hire a lawyer of our own, Hank.

(CONTINUED)

R 10/8/79

74 CONTINUED

R 46.

74B  
cont.

74C  
cont.

SLATTERY

And spend two years in court? You think the cannery folks are gonna wait for us to clear our problems up? No way. We stop him now, or there'll be no cannery.

How?

What do you mean how?  
Any way we can.

~~LAWLER~~ MOORE

(suspicious)

SLATTERY

shot over the shoulder of Slater

74D

T-2 before Ad W. Moore added for Potter, Sausa

Ad its lines ending Moore slattery ending Moore source at table

75 EXT. DOCK - DAY

75

CUT TO:

The CAMERA is FOCUSSED on water pouring from a hose. SHOT WIDENS to reveal Tommy Hill, in rubber boots, washing down the stern of the Jedediah.

Jim Hill climbs down from the bridge and crosses the deck.

Hill climbs off the back of the boat and starts to walk up toward the parking area. As Hill passes Johnny's boat, Johnny steps out onto the deck. He looks like someone took a baseball bat to him.

His eyes are black and his mouth is swollen.

See you too

EAGLE

How's the face, Jim?

HILL

I'll live. you look worse than I do.

Johnny manages a painful smile.

EAGLE

Thanks again. I want to thank you both of you.  
(to Tommy)

Both of you.

HILL

(gruffly)

Any man would have done it.

Hill starts to walk away.

Jim T-3 There's something I want to say

EAGLE

Before you go I'd like to talk to you about the cannery.

(CONTINUED)

cont

75 CONTINUED

HILL

I'm for it. You're not. There's just *just now* at hand  
nothing more to say.

*Exit R*

Hill EXITS the shot. Johnny Eagle watches after Hill for a moment, *Carole moves*  
then looks at Tommy. Both look toward the parking area.

76 PARKING AREA - JOHNNY, TOMMY POV

*Drives into R. Carole gets out Linda at  
L. Carole kisses Hill, Carole gets in Hill into  
Driver backs up drives out CR*

Hill is shaking hands with Borden, Edwards, and Drake. While they  
are standing there, the LandRover pulls up. Carol and Linda climb  
out, and Linda starts down the dock toward the Jedediah.

77 DOCK AREA

Tommy looks again at Johnny.

*Linda enters R. Tommy into her both facing L  
Eagle face R*

TOMMY

(explaining)

It's funny about Jim. He doesn't even  
like those guys. But he thinks the town  
needs the cannery, and he wants what's best for the  
town.

EAGLE

So do I. I'd like to talk to you about  
it.

The two study each other. It is a moment of understanding, of  
growing trust between them.

Linda arrives at the boats.

LINDA

(cheerful)

Hi, boys.

Johnny, Tommy and his greetings. Johnny looks at both of them,  
then toward the parking area.

78 PARKING AREA - EAGLE'S POV

Hill is getting into the LandRover.

79 DOCK

Johnny looks back at the kids. He likes them both, and he thinks  
that, perhaps, he can reach Jim Hill through them.

(CONTINUED)

Cont.

Cont.

79 CONTINUED

loud sound EAGLE

I caught a bunch of steelheads last night. I could use some help eatin' them. You want to join me?

They turn walking into CL

Tommy and Linda exchange glances and nod. They'd be happy to go.

T-3

T-4

They go to end of dock

CUT TO:

76B

Tommy, Linda  
Johnny, Go  
down stairs  
They leave  
the boat

Ride up  
turn left  
move to  
operating  
table

his intensity  
facing at looking  
up at slides in  
light

80 INT. LABORATORY - NIGHT

Susan Drake is alone in a laboratory. She is drinking coffee, puffing on a cigarette, and studying several photographs beneath a high-intensity lamp. She picks up a magnifying glass and holds it over a photograph.

at side profile slides at coffee before  
turn left  
move to  
operating  
table  
his intensity  
facing at looking  
up at slides in  
light

81 INSERT PHOTO

The magnifying glass moves across the picture. We see the stern of the Jedediah, the top of Borden's fishing rod, and two dark figures in the water. One of the figures is considerably larger than the other. There seem to be blurry indications of what look like limbs, but the image is too distorted by the surrounding water to be conclusive.

82 LABORATORY

Drake looks, she squints, and she shakes her head in frustration. The pictures don't tell her enough. She knows she has to go out again. She reaches up and turns off the high intensity lamp.

She reaches up and turns off the high intensity lamp.

She reaches up and turns off the high intensity lamp.

83 EXT RIVER - NIGHT D FOR N

Tommy and Linda are riding in the bow of Johnny Eagle's flat-bottomed river boat. Johnny is at the stern, controlling the little outboard.

The river is wide, still, and dark. The great pines which grow from the bank loom like ancient sentinels above the little boat.

It's beautiful up here.

EAGLE

That's what I'm trying to protect for my people. We don't want to sue anyone, but.....

(CONTINUED)

83A  
Cont.83B  
Cont.

83

CONTINUED

He stops talking. He hears something.

~~He is approaching the remnants of the Yurok River floodgates, part of a log dam which once held the river at bay. Now all that's left is a single, large, V-shaped section of the structure, which rises from the water like the bow of a derelict ship.~~

~~Johnny cuts his engines and lets the boat drift in behind the long structure.~~

TOMMY

What's *That?*

Johnny raises his hand for quiet.

After a moment, we hear it, far in the distance - the faint sound of another ENGINE beating upstream.

EAGLE

(softly)

*I don't know*  
I don't get many visitors.

He starts his engines and takes off upstream.

83C P.U. 83B

*2nd unit*  
HOLD on the floodgate. In the darkness and shadows, something slips off the floodgates and into the water. It is too dark for us to make out any of its features. Then, we hear two more SPLASHES.

84

EXT. RIVER - NIGHT D FOR N

Slattery's flat-bottom rounds a bend and slows down. Moore and Jimmy Souza are riding with Slattery. Slattery looks upstream.

85

RIVER - SLATTERY POV

We see that the river branches off in two directions.

36

RIVER. SLATTERY. BOAT

SLATTERY

We'll take the south fork, then swing downstream.

Slattery's boat leaves the frame.

CUT TO:

86  
Cont.

*Tom puts left arm around window*

*intended at hand*

*I don't know*

*I don't get many visitors.*

*we better get out of here*

*(started at hand device LA)*

CUT TO:

*84*  
*being knocked out of case but didn't come out*

*Slattery - cigar*

*turned around & camera over L shoulder*  
*84A*  
*got cigar out - Moore & Souza drinking beer Rt hand.*

*cigar in left hand*

*features at hand toward L frame*

87

EXT. JOHNNY EAGLE'S DOCK - NIGHT D FOR N

The dock is just large enough to accommodate one or two boats. On the bank beyond the dock is a small clearing and Johnny Eagle's house - a two-room place with a tarpaper roof, an outside well, and an outside shed. Eagle's old pickup is parked near the house.

Eagle, Tommy, and Linda step off the boat. Eagle stops to listen again. He hears nothing.

LINDA

Still hear them?

Johnny Eagle shakes his head.

TOMMY

(nervously) It could be some guys out catchin' crawfish.

EAGLE

(unconvinced) Could be.

(pause)

If you two want to leave, you can take my pickup.

Tommy seems to summon his bravery.

TOMMY

We came up here to talk and eat.

LINDA

And I make great cornbread.

Eagle smiles.

EAGLE

Then let's clean the fish.

88

EXT. UPSTREAM - SLATTERY'S BOAT - NIGHT

The boat leaves the channel and re-enters the mainstream. Slattery CUTS his ENGINES.

SLATTERY

We'll let 'er drift 'till we get close.

CUT TO:

87

87

*Tommy Linda carrying catch home*

*start from dark moving R-L come*

*house*

*house*

*Tommy gets rope*

*+ blocks*

*Linda out*

*Eagle gets*

*out with*

*gun at hand looks*

*where they're at*

*at railing begins to*

*declaring boat*

*Yeah Maybe*

*take my truck and go back to town you can*

*Tommy clapped his hands off*

*No way*

*slapping hands on his line 88*

*turning toward camera to*

*go up*

*turns to follow her*

*to follow them up*

*walking forward*

*outward toward camera*

*87 They leave the dock + go up to the house*

*CUT TO: at top of stairs*

*Eagle turns and looks back*

*the way they've come their*

*goes up + meets them on*

*porch*

*Eagle*

*Let me get*

*the lights*

*on*

*Eagle Linda Tommy*

89

A89

89

EXT./INT. - JOHNNY EAGLE'S CABIN - NIGHT

Eagle's cabin is warmly illuminated by kerosene lamps. Eagle is in one of the windows. He is concentrating on something. It looks like he's probably cleaning the fish. Tommy is sitting in <sup>house</sup> the doorway sipping beer.

Linda walks out of the cabin carrying a <sup>small marmite (1/2 yellow)</sup> plastic water jug. <sup>me like</sup> pitcher

LINDA

(to the boys inside)

~~Two cups~~ Water for the cornbread.

PAN with Linda as she walks <sup>down</sup> to the well which is fifteen or twenty feet from the house.

CUT TO:

90

EXT. JOHNNY EAGLE'S DOCK, RIVERBANK - HUMANOID POV

The CAMERA EMERGES from the water a few feet from Johnny Eagle's dock. It begins to move toward the riverbank, towards Linda, who is pumping water from the well. What is watching her? Is it Slattery, or something else? Something even more dangerous?

Linda fills the jug. We see a shadow come up behind her. We flash, to see Tommy.

TOMMY

Hi, baby.

You scared me LINDA

Thought you were cleaning fish.

TOMMY

Johnny said I should check on you.

LINDA

That was sweet.

TOMMY

Yeah, well he doesn't know what a tough, self-reliant gal you are.

KISS

They turn back to the cabin.

91

RIVER, NEAR DOCK - NIGHT

91

overlap begins with Tommy &amp; Linda's Kiss

We see the head of one of the creatures in silhouette. We know it is not human, because the head is large and bulbous. We hear a SPLASH. ~~The head of another creature emerges from the water. Another SPLASH, and another creature~~

CUT TO:

92

EAGLE'S CABIN - SLATTERY POV

The cabin, which is about fifty yards away, shines like a beacon along the darkened river.

94

SLATTERY'S BOAT

94A

Slattery smiles.

2 shot: <sup>1st to</sup> Slattery + moore  
as they travel lt.

no cigar

SLATTERY

He's there.

~~Slattery lights a cigar.~~

Moore looks at the Molotov cocktail in his hand. He seems nervous.

SOUZA

Shit, I don't like this.

MOORE

Shut up, Souza. We agreed.

Moore is holding the bottle with a rag in the neck. He hefts the bottle in his hand to get the feel.

SLATTERY

Let 'er drift ~~as close as you can.~~~~a little closer~~

SOUZA

You got it.

LONG SHOT - SLATTERY'S BOAT

The boat drifts downstream and draws near the cabin.

SLATTERY'S BOAT

Slattery peers into the darkness again.

Slattery  
Rt. hand into Rt pocket for  
light

95

EAGLE'S CABIN - SLATTERY POV

The boat is now about twenty-five yards from the cabin.

96

SLATTERY BOAT

He puffs the cigar and brings up a bright orange flame. He touches the cigar to the fuse in Moore's hand.

(CONTINUED)

cont.

cont.

94  
cont  
R 10/8/79

R 53.

96

CONTINUED

94B

SLATTERY

Let's do it.

Souza starts the ENGINE.

94 T-1 moore moved forward  
It ROARS, and the boat shoots ahead.  
94 T-2 Moore ended deck  
both lost on bottom  
CUT TO: at hand on jockey

97

EXT. EAGLE'S CABIN - NIGHT

We are looking upstream. We see the cabin in the foreground, the dock, and the river.

Then the boat ROARS downstream. It slows as it draws near the dock. We can't see the men clearly because of the darkness, but one of them throws the Molotov cocktail.

98

INSERT - BACK YARD

98B  
Eagle is in the back yard. Tommy is frying the fish. Eagle, following Linda out of the cabin, hears the boat and turns to see a flash coming toward the cabin. He leaps forward to throw Linda down and covers her.

98B  
CRASH! The Molotov cocktail shatters the kitchen window. CRASH. The Molotov cocktail breaks against the wall and bursts into flame. A split second later - KABOOM! Johnny Eagle's cabin blows sky high and flaming debris comes smashing down everywhere.

98A

EXT. BACK YARD - NIGHT

CUT TO:

98C  
TOMMY  
Linda, you okay?

LINDA  
Yes, but... who was it?

EAGLE  
I couldn't tell. I

Johnny looks toward the remnants of his house which is now in flames.

EAGLE

G'men!

They all jump up and run toward the house.

99

## FRONT OF EAGLE'S HOUSE

The house is an inferno. The flames are leaping, angry orange and yellow, out of the window and through the holes in the roof. The heat is searing.

EAGLE

Come on! This whole damn forest could go!

~~He runs into the workshed behind the house.~~

~~Tommy starts to stamp out the flames that are already beginning to rise in the grass around the house.~~

~~Linda runs toward the river. We MOVE with Linda. She stops at the pump and picks up a big bucket, then she runs down to the river.~~

ANGLE ON EAGLE, TOMMY

(99)

~~They run into frame R-L. She gets bucket runs over R to river. Johnny Eagle runs out of the shed. He is carrying a rifle and a coil of hose. He flips the rifle to Tommy and they both run toward the pump.~~

(100)

RIVERBANK, HUMANOID POV

Something is watching Linda as she kneels down and dips her bucket into the water. Behind her, the house is lit up like a Roman Candle, and Eagle and Tommy are running toward the water pump.

~~Linda turns and hurries up the bank.~~

(101)

RIVER, NEAR DOCK

We see the head of a humanoid in the shadows beneath the dock. We see its head, but, as yet, no features can be discerned. It looks toward the house, then dives.

FRONT OF EAGLE'S HOUSE

~~Linda runs up to the house and throws a bucket of water onto the flames.~~

WATER PUMP AREA

The ROAR from the fire is deafening. Tommy is standing by the water pump while Eagle screws the hose into the pump nozzle.

Linda hurries past with the bucket in her hand.

(CONTINUED)

100  
cont.

R 55.

100A

101 CONTINUED

Linda!

She stops.

TOMMY

TOMMY

(continues)

That's like spittin' on it.

EAGLE

Linda, take my truck. Get ~~down to~~ *back to town and get help*  
~~Coho. Bring the volunteers. Fast!~~

~~NORSAID\*YOU TOMMY~~  
~~And be careful!~~

*And be careful 101B*

Eagle's pickup truck is parked just a few feet from the pump.  
Linda jumps in.

102 RIVERBANK, WATER PUMP AREA, HUMANOID POV

A creature watches the pickup drive off.

103 RIVER, NEAR DOCK

We hear a SPLASH. We see the head of the creature turn as it watches the pickup drive off. It submerges, and we see the heads of two other creatures in the shadows near the dock. Following the first creature's lead, they turn toward downstream and submerge.

FRONT OF EAGLE'S HOUSE, PUMP AREA

Eagle is spraying the hose on the house while Tommy pumps water like a madman. We can almost see Eagle's hair singeing in the heat.

Tommy glances toward the river and stops pumping in mid-motion.

104 FLOODGATES - TOMMY'S POV

The floodgates are twenty or thirty yards from the cabin, but Tommy can dimly make out in the shadows what he thinks is a man slipping down from the top of the structure into the river.

Then he sees another shadowy figure crawl across the top of the floodgate.

1004  
Cont.

R 56.

105

ANGLE ON TOMMY

He grabs the rifle.

TOMMY

You bastards! *no said T-1, T-2*

He runs to the edge of the dock. He raises the rifle and FIRES.

106

FLOODGATES - TOMMY'S POV

The shadowy figure clings to the flood gates.

107

ANGLE ON JOHNNY EAGLE *107*

*Singles back to back*  
Eagle hears the GUNSHOT. He turns and looks toward the dock. He hears another SHOT.

EAGLE

Stop, Tommy!

DOCK

*Tommy aims rifle, moves forward - 12 steps*  
Tommy aims again, moving right up to the edge of the dock.

TOMMY

(screaming at the figures)

Keep runnin', you bastards, all the way back to Gono!

*Humanoid grabs Tommy by leg*  
~~All of a sudden the dock tips up; a humanoid is underneath, raising it on his shoulders. Tommy falls into the water. - T-2~~

ANGLE ON EAGLE

He has dropped the hose and runs toward the dock.

There is now frightful commotion in the water. The humanoids have attacked!

*cont.*

(CONTINUED)

107 CONTINUED

We see Tommy struggling to keep his rifle above water as the powerful creatures attacking him underwater <sup>107B</sup> drag him down below the surface. Tommy uses the rifle as a club, smashing it down desperately at the unseen creatures below. <sup>107B INSERT</sup>

Tommy, kicking out at the creatures, lunges for the dock. As they tug at him, Tommy, flailing wildly, manages to get one hand clamped over the ragged edges of the dock.

We see from the back the bulbous head of one of the creatures emerge from the water, and a powerful webbed hand and forearm grasps Tommy's shoulder. <sup>107C</sup>

Tommy struggles away and pulls himself up onto the dock. <sup>Rating ✓</sup> He starts to scramble away, but the creature bursts up out of the water and lunges after him. Tommy wheels around and slams the butt of his rifle into the creature's gut.

The creature jackknifes back into the water.

But another humanoid slithers onto the dock and hurls itself at Tommy, dragging him down with such force that Tommy's head slams hard against the dock, knocking him unconscious. <sup>with his left arm slams Tommy</sup>

ANGLE ON EAGLE <sup>3/4s 242s</sup>

As he runs toward the dock, he grabs the pump handle to use as a weapon. <sup>check his right hand</sup> ~~MOVE with him as he races to the edge of the dock.~~

ANGLE ON HUMANOID, TOMMY <sup>107H</sup>

At first, all we can see is the top of the humanoid's grotesque head, all membrane, veins, and exposed brain. The creature has Tommy pinned against the dock.

ANGLE ON EAGLE

He is stunned. He hurls the pump handle. <sup>holding 2</sup>

ANGLE ON HUMANOID <sup>107H</sup>

The handle hits the creature on the side of the head. The membrane splits open. The creature sinks back into the water.

(CONTINUED)

107

CONTINUED

DOCK

Eagle runs to the edge of the dock, grabs Tommy, and starts to lift him up.

CUT TO

108

EXT. WINDING ROAD - NIGHT

Johnny Eagle's pickup with Linda driving speeds down the road. PAN to follow it. It is heading for the bridge.

CUT TO:

109

INT. PICKUP - LINDA - night

Linda drives.

Then, BAM! Linda reacts to a loud THUD on the roof. Something has caved in the roof of the cab. She looks behind and sees nothing. She looks back to the road.

Suddenly a grotesque bulbous-shaped head appears upside down right in front of Linda as it looks in through the front windshield. In the dim yellowish light from the dashboard its huge bulbous eyes gleam at her from a head which seems covered in slime. It opens its mouth in a gargoyle grin that reveals row upon row of vicious teeth. The creature breaks the windshield.

SC.  
110-  
112

OMMITTED

113

EXT. BRIDGE - NIGHT

Humanoid breaks pieces off windshield and tries to reach Linda. The truck begins to swerve as Linda tries to throw the creature off. The creature is the size of a man and has arms and legs, but in the darkness of night all we can see is a shadowy outline.

114

INT./EXT. TRUCK, BRIDGE

As the truck swerves, the humanoid holds tight to the sides of the windshield.

Linda SCREAMS and jams on the brakes. The creature loses its balance.

Linda is terrified, but won't panic. Her face is set, hard.

She accelerates again. The humanoid begins to slip.

EXT. BRIDGE

The truck shoots down the <sup>road</sup> bridge, then Linda slams on the brakes again. The tires SCREECH. The humanoid tumbles onto the hood. Now she's got him. *She stops the truck and humanoid bounces off onto the ground. She rolls over him in the road. Rides over his arm.*

EXT./INT. TRUCK

*and in mirrors*  
~~She has her head down. Lifts up her head, puts truck in gear moves ahead. She accelerates once more and the humanoid bounces off onto the ground. Looking around. She rolls over him in the road. She looks in the rear view and sees the dead humanoid, and suddenly - SMASH! A webbed hand crashes through the back window. Another humanoid is trying to get her. Linda gasps and swerves the truck.~~ *as the humanoid grabs her around the neck. Punches truck with R hand. Grabs around her neck w/ arm. Linda hangs onto wheel left hand.*

EXT. TRUCK

The truck swerves down the bridge. Linda is trying the same tactic.

She stops suddenly. The tires SCREECH. We can almost smell the burning rubber as she accelerates again.

115

INT. TRUCK

The creature in the back seizes Linda's hair.

Linda SCREAMS as the creature tugs her head back.

INSERT REAR VIEW MIRROR

Linda sees the creature's face.

116

EXT. TRUCKBED - NIGHT

The creature on the back holds onto the cab with one hand so he won't fall off. But Linda swerves left, grimacing in pain as the creature retains its hold on her hair. The creature loses its balance. She swerves right. The creature releases its grip on her hair as it is thrown to the side of the truck bed. She swerves left again, drastically, and goodbye humanoid! Over the side it goes and smashes against the pilings on the bridge.

117

INT. TRUCK SIDE ANGLE ON LINDA

*action in R114*  
 She stops for a moment and rests her head on the steering wheel. She fights back tears, takes a deep breath to summon her strength, and begins to drive again. For a few beats it seems like she's going to make it. THEN

INSERT DOOR HANDLE - PASSENGER SIDE

The door handle beside her starts to turn.

(CONTINUED)

117

CONTINUED

R 60.

TRUCK SIDE ANGLE ON LINDA

She drives for a time and seems to settle back into the seat. She loosens her vise-grip on the steering wheel.

INSERT DOOR HANDLE - PASSENGER SIDE

It turns all the way.

SIDE ANGLE ON LINDA

The passenger door swings open. There is another humanoid on the running board! He reaches for Linda and she SCREAMS, a final blood-curling, terrified cry.

118

EXT. BRIDGE - NIGHT

The truck goes through the guardrail and crashes into the water.

CUT TO:

119

EXT. END OF COHO DOCK - DAY

An OLD MAN is sitting beside a sign that says "BOATS FOR HIRE." He has a small rental agency at the end of the town dock at some distance from the fishing boats. He is sipping coffee, reading the newspaper, and looking periodically down toward the group of men gathered near the fishing boats.

It is early morning and the fog is rolling in thick and heavy.

Susan Drake approaches. She is carrying a scuba tank, spear gun, other diving gear, and a camera.

The old man looks up.

OLD MAN

Mornin', honey. Out mighty early.

Good morning. It's early for you isn't it honey?

little bit

DRAKE

(businesslike)

Not really, I'd like to rent a boat.

I wouldn't advise it.

Don't know if I'm renting boats this morning, anyway.

Thank you.

He nods toward the knot of people down near the fishing boats. Drake looks in that direction.

CUT TO:

B.G. truck + men in circle taking

Moore sheriff  
truck

120

Drake walks away cam follows Drake of Frame  
120 EXT. DOCK, FISHING BOAT AREA - DAY

*standing leaning on truck leaning on truck back's truck everyone else looking*  
Sheriff Sawyer, Slattery, Moore, Souza, Lawler, Jake  
Potter, the mayor, and several others, including Henry  
Larsen, Peggy's father. They are all wearing heavy  
sweaters and jackets against the morning chill.

They seem subdued, confused, a bit frightened.

ANGLE ON SLATTERY

He looks especially nervous. He doesn't think he can blame  
this all on the Indian, so he doesn't really know who to  
blame.

120A

SHERIFF (SAWYER)

(softly)

Jerry and Peggy missing, Linda dead.

*Potter I haven't seen Linda I know I asked to see mother and she doesn't know you always tell your dad was you were*  
What the hell is going on around here

What's going on in this town?

DOCK, FISHING BOAT AREA

*I want to know*  
SLATTERY

What was Linda doin' in Eagle's  
truck?

*boat enters scene by accident to boat Lawson Lawler, Potter, I know what's he got in the boat I don't know*

ANGLE ON SLATTERY

He looks toward Moore and Souza.

ANGLE ON MOORE, SOUZA

Their eyes shift toward Slattery. They both look nervous,  
guilty.

ANGLE ON DRAKE

She is walking toward the group.

Then she hears the SOUND of an OUTBOARD MOTOR. She looks  
upstream

*continued*

121 RIVER DRAKE POV

Johnny Eagle's boat is *moving in to dock.*  
~~pushing its way through the fog.~~

cont.

R 10/8/79

R 62.

122 DOCK - ANGLE ON SLATTERY

He looks and the shock spreads across his face.

ANGLE ON SOUZA, MOORE

They look like they're seeing a ghost.

MOORE

(softly)  
You see what I see?

FULL SHOT, DOCK

Everyone is looking toward the river.

*T-1, 23, 45*

SLATTERY  
What's that breed got in his  
boat?

*T-6+7*

JOHNNY EAGLE'S BOAT

*120 F*

Eagle's boat hits the dock. Tommy, unconscious and bloody,  
is laying in the bow. Eagle is bruised, and his face is  
covered with soot.

DOCK

Eagle throws a rope toward the dock. Slattery catches it  
and ties up the boat.

Johnny Eagle looks up at the men on the dock. The Sheriff  
looks down.

SAWYER

You've got some talking to do,  
Johnny.

*120 H*

CUT TO:

*120 G*

*L-R  
all turn at once  
Larson, Lawler, Potter  
Kline + Shultz  
pull off in that order*

*120 B*

*Insert  
Tommy in bow  
zoom in*

123

123 EXT. PARKING AREA - DAY

*putting body in truck. Tight on car at action shot opens up hill vehicle comes into shot parks up on truck*

Sam Lawler is standing in the bed of his pickup. He unfurls a blanket and lays it out. Then he turns to the men beside the truck - the Mayor, Henry Larsen, and another fisherman - who are holding the unconscious Tommy Hill.

LAWLER

Let's put him in real gentle. *easy does it*

They lay Tommy in the truck. Jim Hill's LandRover pulls up beside Lawler's. Carol is riding with Jim.

*Lawler Let's cover him up, please*  
Hill and Carol both jump out of the LandRover and run over to the truck. They are both shocked.

*123A*  
CAROL running to truck - T-1 + 2

Tommy ... *jumping into truck*

She jumps onto the flatbed and takes Tommy's head in her hands as Lawler jumps off and starts for the driver's seat.

LAWLER

(to Hill)

We already called the hospital. *Hill No it's your stay with him*

He opens the door. *Carol* *Lawler O.K.* *come on, let's go!*

124 EXT. DOCK AREA - DAY

124

124C

C.U. Sheriff

The Sheriff, Slattery, Souza, Potter, Moore and several others are clustered around Eagle and Drake. Drake has her notebook in her hand.

DRAKE

How tall were they? *fight on Drake choke*

EAGLE

six feet, maybe seven *open to shot*

Drake looks surprised, and the reactions of the others vary from disbelief to amazement.

(CONTINUED)

24

CONTINUED

124  
cont.124  
cont.DRAKE *head down walking*

How many did you see?

Hill barges into the middle of the group. opens 3 shot

(124B) *4-5 back to her*

HILL

Hank, What's going on, Sheriff? *to Sheriff Facing R Sheriff FL*  
What happened to Tommy?

SAWYER

You're not going to believe this either,  
but we're being told it's some kind of *to Sawyer*  
sea monster.

SLATTERY

(derisively)

Yeah. They burned his house;  
attacked your brother, and drug  
off all their dead.*focus on Slattery +  
begin 180 dolly*

Eagle levels his gaze on Slattery.

EAGLE

I said someone burned my house.

SLATTERY

It's a helluva story, Johnny. Wish I  
could believe it.

EAGLE

(sarcastically)

I bet you do

SAWYER

(to Johnny)

Maybe you'd better come with me,  
Johnny. We'll talk down at the jail.

EAGLE

Are you arresting me?

SAWYER

(eye to eye)

I just think we better talk privately.

ANGLE ON HILL

He has had enough. He decides he's going to get some answers.

HILL

I'm going out.

To Be  
SLT as  
C.V.  
EAGLE

(CONTINUED)

124

CONTINUED

SLATTERY

What for?

*X in to Slattery*  
HILL  
To get some answers. Somethin' sank the Bucko, killed our dogs, and now it's attacking humans. Whatever it is, it isn't him.

Hill points to Johnny.

HILL

(continues)  
I need a mate.  
(to Slattery)  
Slattery?

Slattery hesitates. He doesn't want to go hunting for this thing, even if it isn't there.

SLATTERY

It's a waste of time.

HILL

You afraid?

SLATTERY

Of nothing.

Hill nods. He figured that would be Slattery's response. He has no respect for Hank Slattery.

Hill looks at Souza who averts his eyes, then at Jake Potter.

HILL *turns R to Potter* *SL Potter SR*

Potter?

POTTER

Jerry didn't come home last night.  
Neither did Peggy. I'm gonna  
look for them. I ain't got time to look  
for poneys sea monsters.

Eagle steps forward.

EAGLE

*Hill looks at Eagle*  
I'll go. *with you.*

Hill looks at him as though sizing him up.

(CONTINUED)

R 10/8/79

R 66.

124

CONTINUED

124  
Cont.

SAWYER

Hold on. I'm not sure I want you to  
take off without talkin' to me.

*to Sheriff*  
HILL

You want to go, Sheriff?

SAWYER

I'd like to, Jim, but I got priorities.  
I've got to be at the hospital when your  
brother comes to.

T-7  
HILL

(gestures to Eagle)  
Then you'll have to trust him to me.  
I need him, he was there. He knows  
what we're looking for.

Drake steps forward.

124A  
DRAKE

I'm going, too, Jim.

Drake picks up her scuba gear and walks toward Hill's boat.

124A  
HILL

~~We really don't need you, and it could be dangerous.~~  
*I anyone else.*

Drake turns on him.

T-5  
DRAKE

Get off your antique manners, Hill.  
I'm a professional scientist with  
degrees in marine biology and genetics.  
If anyone's going to make any sense of  
what's out there, it's me. Let's go.

*Log full*  
CUT TO:

125

EXT. RIVER NEAR FLOODGATES - DAY

*125 Rain 125A*  
~~The fog has burned off and the sun is shining brightly. Eagle's  
flat-bottom returns upstream. Hill and Drake are now riding with  
him. Hill is holding a rifle, Drake is wearing a wetsuit and is  
holding her camera.~~ *All are wearing rain gear*

Eagle slows down as they draw near the floodgates.

(CONTINUED)

125 CONTINUED

25B

EAGLE

This is where we first saw them.

Hill jumps off the boat onto the floodgates. He grabs the bow rope and ties the boat to the gates. He walks around the top of the dam, which rises out of the water at a forty-five degree angle and he sees the slick all over the place.

HILL

(calling out)

Here, take a look at this ...

~~SPLASH! He turns toward the boat and sees that Drake has gone~~  
~~dived into the water.~~ *Drake is going in. It's cold. T-1, 2 + 1000 ft. down*

126 UNDERWATER FLOODGATES

~~She isn't wearing her tank, just a snorkel and mask. She swims around the sides of the structure and examines the area.~~  
*You're not playing with a full deck, Lady T-1*  
*Hill*  
*What's she doing? She's not playing with a full deck T-1*  
*125C*  
*in water taking picture*

127 INT. SURFACE OF WATER BENEATH FLOODGATES

~~She rises to the surface in the shadows beneath the floodgates. This is a dark, protected spot, a good place for hiding. She looks around.~~  
*She goes in*  
*After looking at the water*  
*She takes a picture*  
*127C*  
*128A*

INSERT WALLS OF STRUCTURE

She sees the slick glistening on one of the walls.

BENEATH THE FLOODGATES

She raises her camera and takes a picture. As the strobe goes off, she hears something SPLASH in the water nearby. She looks around nervously. She doesn't see anything but she decides not to stay. She dives again.

128 EXT. FLOODGATES

128

*Taking pictures*  
 Drake pulls herself up onto the sloped planking where Hill is still sitting with his rifle cradled in his arms.

DRAKE

They've definitely been here.

(CONTINUED)

128 CONTINUED

128  
HILL (sarcastic)  
You wouldn't kid me, would you?

128  
EAGLE <sup>put me on T-1 & 2</sup>  
<sup>fool T-3</sup>  
Do you think there are any *more of these creatures* around here now?

DRAKE  
I thought I heard something under there ...

Hill jumps up, as though someone had just told him he was sitting in a patch of poison ivy. He brings his gun into a ready position. Drake smiles at him.

DRAKE  
(continues to Hill)  
I said I thought I heard something. The attack pattern you've described seems to be that of a nocturnal predator. Which means they'll keep to themselves during the day unless their territory is threatened.

HILL  
Is this their home territory?  
Drake shakes her head.

DRAKE  
I'm not sure. We found some evidence that they were here last night, but that doesn't mean anything. If you're right about their size, the upstream food supply can't support them. They've probably moved to the ocean.

~~She starts to climb onto the boat.~~

Hill studies her for a moment. He is beginning to wonder about her intense, well-informed interest in these creatures.

HILL  
You seem damn sure of yourself.

(CONTINUED)

cont. mark

128 CONTINUED

She senses his suspicion which has been growing since the day before.

DRAKE

With men like you around, I have to be.

Eagle LAUGHS and shakes his head.

EAGLE

I'm sitting here waiting for something to bite a hole in the bottom of my boat, and you two are arguing about equal rights. Let's go.

Hill jumps on, and Johnny Eagle starts downstream.

DISSOLVE TO:

129 EXT. MOUTH OF RIVER - DAY

The Jedediah plows out into the open sea, with Hill, Drake, and Johnny Eagle aboard.

DISSOLVE TO:

130 EXT. COASTLINE - DAY

Overcast grey, early fog, in sea mist  
good light

The boat is now travelling along the coast.

130C JEDEDIAH BRIDGE

Master

Hill is driving. Eagle is looking through the binoculars at the coastline. Drake is sketching.

HILL

We better find something substantial, Johnny, or you just might get stuck with this one.

EAGLE

The law protects all people—even Indians. This town's going to have to find another scapegoat.

(CONTINUED)

*Ad Lib* Approx - it was found to be a sweet little day.  
128B  
Drake  
Oh, I'm cold  
Give me your jacket  
Hill!  
What about antique mammals  
Drake  
Yeah, right. I'm so cold  
Hill  
Drake  
Please

Drake sketching post + pen  
sketching et. hand  
H. Faint SR 130H  
SR is coastline  
Looking L starting  
to go  
Cham + when  
SL

cont.

end.

R 10/8/79

130C  
Cont.

130A  
Cont.

130G  
Cont.

130F  
Cont.

R 70.

130 CONTINUED

130B

C.U. Drake

Drake holds up the drawing to Eagle.

Like this?

DRAKE

holds up drawing <sup>away</sup> profile to L 130C  
Eagle looks into SR profile  
Hill looks / L to drawing (1304) T-1

Johnny Eagle and Hill look at the drawing.

INSERT DRAWING

A pretty good representation of the humanoids.

Eagle studies it for a moment.

F1 - Its close EAGLE  
130C ~~Pretty close~~ But the brain <sup>head is bigger, T-1</sup>  
isn't big enough. 130C

Drake shakes her head and makes a correction on the sketch.

DRAKE

They must be more developed than I  
figured. And maybe more intelligent.

ANGLE ON HILL

He reacts.

BRIDGE

Eagle continues to study the sketch.

EAGLE

The lower jaw is bigger--more like a bulldog?

DRAKE

(surprised)

Bigger?

INSERT FISHING REEL

130D

130F

C.U. Drake

Suddenly, the line SCREAMS out of one of the reels. Some-  
thing has taken the bait.

(CONTINUED)

130

JEDEDIAH BRIDGE, DECK

Everyone jumps because of the noise. Drake jumps up.

Hill looks first at the outriggers then toward the stern.

HILL

Take it, Johnny.

Eagle springs off the bridge and rushes to the fishing rod. Drake grabs her camera and bounds after him. This may be it!

Johnny Eagle jumps into the fighting chair and begins to reel. Hill rushes down with his rifle in his hands, but after a moment, it becomes apparent that Eagle isn't struggling enough. He doesn't have a humanoid at the end of the line.

REVERSE ANGLE, OVER EAGLE'S SHOULDER

A link cod comes out of the water at the end of Eagle's line.

JEDEDIAH DECK

Eagle lifts the link cod into the boat and they all look down at it.

EAGLE  
Damn. A real salmon.

HILL

I never thought I'd be disappointed to see a fish.

DRAKE

(dryly)

Think of it this way. If we're finding cod this size here, we can't be too far from finding what we're looking for.

DISSOLVE TO:

131

EXT JEDEDIAH DOCK, BRIDGE, DAY

Johnny Eagle is now at the helm. The boat is very close to the coast and moving very slowly.

Drake is seated in a fighting chair. She is scanning the coast with binoculars. Hill enters with a beer and sits down beside her.

(CONTINUED)

131  
CONTINUED

*Hill*  
*Tony* I just talked to Carol

*HILL my wife*  
I just talked to Carol on the  
radio. The doctors say Tommy  
will be okay.

*binoculars*

*131*  
*Binoculars*

DRAKE  
(not paying attention)  
Good. Have they talked to him yet?

*134-1, T. 6*

Hill studies her for a moment.

*Binoculars moved w/ 131 T-2 crossed to rendering*

HILL  
No. He's still unconscious, but his  
vital signs are getting stronger.  
(suddenly)  
How much do you know that you're  
not tellin', Drake?

Drake lowers her glasses for a moment and looks at Hill. She's  
ready to tell him everything, but she decides not to.

DRAKE  
You've seen what I've seen.

She brings the glasses to her eyes again.

HILL  
(recites)  
You think they're intelligent.  
You're surprised by the size of  
their jaw. You're

*other than that your sketches seem to be accurate*  
*131 T.*

Drake sees something in the binoculars.

DRAKE  
(interrupting)  
The coastline, Jim.....

HILL  
What about it?

132

INSERT COASTLINE BINOCULAR MATTE

The binoculars move from the house, down the beach, toward the  
rocks and caves where Peggy disappeared.

(CONTINUED)

cont

cont

131  
cont.  
R 10/8/79

R 73.

132 CONTINUED

DRAKE  
It seems to be riddled with caves.  
Where do they lead to?

CUT TO:

133 EXT. WATER NEAR CLIFFS - DAY

*133*  
The Jedediah is anchored just *outside* the breakers. Hill, Drake, and Eagle are moving toward shore in a small rubber shift.

CUT TO: DISSOLVE TO

134 EXT. PASSAGEWAY TO GROTTO - DAY

*134B 1/2*  
The boat PUTTERS into the passageway. The low, arching ceiling weighs down heavily on the people in the boat. *Boat parked on rock*  
*Eagle holds spear gun rt. hand.* They are getting out walking ready. Drake is again in her wetsuit and holding her camera at the over *big rock for* ready. Hill is riding behind her. *AS they disappear behind a* Hill holds his rifle. *we cut L-R first E, H, D.* Johnny Eagle is at the motor.

We feel the same tension, the same uneasiness we felt when the kids waded into the darkness and now, we have reason.

DRAKE  
(amazed)  
The rock must be honeycombed with passages like this. A perfect breeding ground.

EAGLE  
Yeah, but for what?

HILL  
For teenagers. This used to be the big make-out spot. I came here myself.

Drake looks around. She's interested in this place, but she doesn't like it.

DRAKE  
You mean you brought Carol here?

HILL  
(smiles)  
Yeh, what's wrong with that?

DRAKE  
If you don't know, I'm not going to tell you.  
(CONTINUED)

134 CONTINUED

## NEW ANGLE, PASSAGEWAY

The boat heads toward the brightness at the end of the passageway.  
BOAT.

The light from the end of the passage brightens their faces. Hill brings the rifle into a ready position. Drake does likewise with the camera.

135 GROTTO ENTRANCE, DRAKE, HILL ~~MOVING~~ *MOVING L-R*  
*EAGLE*

~~The CAMERA on the bow of the boat moves toward the grotto~~

3 *Silhouettes moving*  
Through the dark arch of the passageway they see sunlight filtering through the billowing coils of fog.

CUT TO:

136 EXT GROTTO - DAY  
*136B Monster's P.O.V.*

~~Drake, Eagle, and Hill POV of the brightness at the end of the cave. It is over exposed.~~

## WIDER ANGLE, GROTTO

They see a huge pile of something lying at the water's edge, but they can't make out what it is.

## ANGLE ON DRAKE

*They see it.*

~~She sees it. She isn't even out of the shadows, but she raises the camera and fires several pictures.~~

136A

*light frg R-L*  
136D REVERSE ANGLE as their eyes begin to adjust. CAMERA does fast ZOOM + slow zoom as a humanoid raises his head from the pile and hisses directly into camera.

Drake's camera is heard WHIRRING.

DRAKE V.O.

There's your evidence!

~~Fast cut to Hill cocking his gun. Drake tries to keep her voice steady.~~

DRAKE

Don't shoot.....

135

136

*cutaway of cave, w/ rocks for geo to*

*looking CL*

*136D Cam 1+2*

*136A MASTER Cam 1+2*

*136C*

*136E*

*Humanoid getting up off of pile and coming toward camera. continue action Exiting L*

*Cont.*

*cont.*

136B  
cont.

136H  
cont.

1360  
Cont

R 75.

37

**DRAKE**

Move easy....don't frighten them.

taking pictures 136c

HILL

## Are you nuts?

137A

REVERSE as the first humanoid raises to full size and begins to charge shrieking loudly.

**Now!**

120 DRAKE

7-3-shoot

Hill Area #1

picture B6C

Hill fires as the humanoid is almost on them. It screams and falls on the bow of the little craft. *Hill fires #2*

Hill Fires #2

picture 136C

738

Mayhem breaks loose as a humanoid emerges from behind them in the ferny rocks  
water. It grabs for Drake. She jumps away still clicking shots up against rocks  
as Hill fires twice killing the second humanoid who falls back into out of frame R  
the water. Face in ground. Hand held. Eagle at waters edge mid grd look fwd

Eagle at ~~water~~ edge mid grnd Look for  
Drake looks look to R: BG

138A

REVERSE on Hill as another humanoid comes from off the pile behind him. Picks him up and throws him off screen. Hill EG Look Cam C

CUT TO:

139

Drake by a large fallen tree. She is shooting the slime that covers it.

ONE TAKE 2 CAMS  
NO PRINTS

140

CUT TO:

140

~~Eagle and Hill standing side by side ready to fire. The rest of the humanoids (2) come up from the pile. They are hiding or protecting something. They rush the two men. Hill firing from the hip, drops one, shoots another, which keeps coming. He falls on Jim as Jim keeps pumping off shots into his belly. Humanoid hits the ground. Hill falls backwards firing humanoid falls toward him~~ *6 Squib*

one exit  
↳ for Easte

141

CUT TO:

141

A humanoid is trying to carry Eagle into the water. Eagle, having lost the spear gun, stabs the humanoid repeatedly with his knife. CAMERA HOLDS on the water as alternately Johnny and then the humanoid head appear. With all the churning and blood, it's hard to tell who is winning. Finally, the humanoid comes up, pressing Eagle down. It looks bad. Jim comes into frame and shoots the humanoid. Eagle comes up coughing and looks at Jim. Everything is quiet. Too quiet. Eagle comes out of the water.

humanoid  
reaching  
shots

we see shots not Jim

(CONTINUED)

141

CONTINUED

*humans BGR*  
Eagle coughing *tentative stumbling out* 76.

Hill  
Are you all right *moving into FR taking E under 6th*  
*with hand Rifle in his left.*

EAGLE  
That's *twice* I owe you. *my life* *they exit R Fern.*

They turn to the moaning.

*289*  
CAMERA SWISH PANS to Peggy and ZOOMS in on her still alive, but *with Drake taking pictures of slime on log + area where side of humanoid were*  
bruised body. It is covered with slime and blood, sea weed sticks to the lower part of her body where we can tell the bathing suit has been torn away. The two men approach her and look down. *141 D.C.U. Drake Taking pix of pils + seaweed + probes what it is*

*141 E*  
*mid of body undisturbed*  
*E up left*  
*Drake left uncovered*  
*Drake R*  
(softly)  
Oh, God.

EAGLE

142

A SCREAM turns their head. *141 E look out,*  
*142* *Drake, Behind you*  
A humanoid grabs Drake from behind the tree. She picks her up as she struggles, dropping her camera. *goes E Eagle shoots his spear gun*

CUT TO:

142A

*cut*  
Jim rushes the humanoid after finding his gun empty. He tries to beat the humanoid with the butt of the gun. The humanoid uses one massive arm to fling Jim about 15 feet. He raises Drake above his head, SCREAMING violently.

CUT TO:

142B

*142 B*  
*Raising*  
Johnny jumping for the spear gun and firing.

CUT TO:

142C

Close up of humanoid being speared to the tree. *2nd unit*

CUT TO:

143

*143*  
*Then move into creature*  
FULL SHOT as Drake picks herself up from the sand where the humanoid had dropped her. All three stare at the creature speared to the tree in shocked disbelief. Drake moves to Peggy. She knows what has happened. *to Peggy.*

JIM

She alive?

(CONTINUED)

R 10/8/79

R 77.

143

CONTINUED

DRAKE

*spear gun in left hand*  
~~Yes, let's get her to my lab. There's a doctor there~~  
*Eagle's R hand on*  
*spear to pull out*  
(She turns to the speared humanoid.)  
*back to my lab*  
We better take this one or no one will believe us. *Peggy too. There's a doctor there.*

144

*T-2 put hand on spear* *T-2 pulled out spear*  
LONG HIGH ANGLE SHOT as they all begin to slowly move. Jim picks up Peggy gently as Drake goes to Eagle who begins to pull the spear out.

CUT TO:

*Drake wears same WEARS same*  
*so in 3rd.*

145

INT. BIOSYSTEMS LAB - DAY

The screen is blank, white. Then the face of a humanoid drops into the frame. We are wound tight from the previous scene, and the sight of another humanoid produces a momentary shock. Then, we realize that the humanoid is dead.

*145A*  
The SHOT WIDENS. Hill and Eagle have laid the creature on a table in a laboratory. This is the first time we see a full size humanoid clearly. A large fluorescent overhead light illuminates the creature. The room is cold, sterile, institution green. Beside the table is a tray covered with surgical instruments.

Drake steps briskly into the room and walks up to the table. She is now wearing a white lab coat. She is followed by James Edwards, who is also wearing a lab coat.

As Drake speaks, she is pulling on a pair of surgical gloves. *pulling on R hand*

DRAKE

(to Hill, Eagle)

Peggy's still in shock, but the prognosis is that she'll be okay. She shouldn't be moved, though.

*145C* *T-1 (evenly)*

I'm going to dissect now.

EDWARDS

Why don't you gentlemen just go on back to Coho. We'll let you know what we find.

ANGLE ON HILL

He looks annoyed. He senses that he's trying to give him a runaround.

(CONTINUED)

R 10/8/79

145

CONTINUED

LABORATORY

HILL

(angrily)

Forget it! I'm not leaving here until I have some answers.

ANGLE ON DRAKE

She realizes that she has to be honest with him. She can't cover up any longer.

DRAKE

(evenly)

I'll tell you everything I find. to Hill

EDWARDS *I promise*

(to Drake)

Mr. Borden strongly suggests that we keep this quiet until Canco has reviewed it. Your theory may be totally incorrect. -T-1

*Looks at Edward*  
DRAKE *my theory incorrect*

Incorrect? What the hell are you talking about? I've been telling you people for a long time... You've pushed it aside. Now! Look at it Edwards! It's in front of you! And you still say my theory is incorrect? It is not incorrect and I'm not keeping quiet any longer! These people have a right to know! *and I'm going to tell them*

*Looks to Eagle to Hill to Eagle & continues*

EXAM TABLE

Eagle and Hill move up close to the examining table and study the creature as Drake points out its most striking characteristics.

DRAKE

*champ (pointing)*

Note the gills on the sides of the head.

*to Hill - it's O.K. It's going to be O.K.*

HILL

Like a fish. But they seem to be doing okay out of water. *do pretty well on land*

DRAKE

Yes, as far as we can tell. But their natural habitat is clearly the water. I think they may be in the process of becoming amphibious. Now -- look at the size of the cranium. That means they have enormous brain capacity. It does not mean they're using all of it yet. *champ area*

(CONTINUED)

145A  
146

CONTINUED

~~Drake raised the creature's arm, examines it.~~

*Look T-3*  
~~It has (webbed hands) - but look,~~  
*T-3 Look* I'd call this a thumb, wouldn't *Clamp picks up thumb*  
you? At least a vestigial thumb.

HILL  
Well, what are these things, anyway?

DRAKE  
First, as far as I *can tell these things have* know, this species  
has only just appeared. There has to  
be a reason that a humanoid creature  
evolved so quickly.

~~Drake picks up the telephone.~~

*To Edwards*  
*I know!* DRAKE  
*(into phone)*  
String up DNA film 232 in the conference  
room. *pause*

~~Drake hangs up, moves out of the lab.~~

*Now! Edwards!*  
*Hill*  
*you heard the Lady*  
DRAKE  
Let me show you what I think happened. - O.K.?

INT. CONFERENCE ROOM - DAY

Hill, Drake, and Edwards are sitting in a darkened conference room.  
They are looking at a movie screen while a 16mm projector RATTLES  
behind them.

Ed.

*E O.K. I'll go*  
*blackbook*  
*Edwards*

*Edwards turned to screen*  
*at arm on*  
*fairies*

*Cont.*

147  
cont.

R 80.

147

INSERT DNA FILM 232

The tail of the Academy leader shoots through the projector.

We see a slate: "DNA FILM 232". Then we see a fishtank in which several tadpoles are swimming.

*Hi. 2nd cut pt. Drake (VO)*

These are tadpoles. Ordinarily, it takes them twelve weeks to grow into adult frogs.

-T3

A hand enters the frame and deposits a tiny amount of clear liquid from a pipette.

DRAKE (VO, cont.)

Now we add DNA-5, which carries the genetic information that stimulates the growth hormones in frogs.

-T-2,3

Through a series of dissolves or time lapse photography, the tadpoles grow into frogs.

*T-2 till drag*

DRAKE (VO, cont.)

With the aid of DNA-5, adulthood is reached in a matter of days.

The film ends.

148

ANGLE ON HILL, EAGLE

They look at each other. They aren't scientists, but they know for sure that frogs aren't supposed to grow that fast.

CONFERENCE ROOM.

*Drake*  
The projector stops. The lights come on.

-T-1,2

Drake looks at Hill and Eagle. She puses a moment, then

148

*CU Drake*  
DRAKE

I was hoping that DNA-5 would stimulate the growth hormone in other species, like salmon.

(CONTINUED)

cont.

cont.

148 CONTINUED

She opens a folder and takes out an 8x10 black and white photo. She slides it in front of them.

148A

DRAKE

I was testing it in the outdoor tanks.

149 INSERT - PHOTO

The photo shows four long outdoor fishtanks - fish farm. In the background is a laboratory building.

DRAKE

After routine cleaning, one of the tanks was left open. *takes out photo - T-5*

150 CONFERENCE ROOM

DRAKE

Three thousand salmon had ingested the DNA, and most of them escaped into the ocean. *leaving over 1000*

(pause)

I wanted to inform the E.P.A., but my employers at Canco ...

She casts eyes toward Edwards.

DRAKE

(continued)

... overruled me. *look at Ed.*

HILL

Are you telling me these things are giant salmon?

Drake smiles and shakes her head.

DRAKE

No. But when another fish ate the salmon, that fish also ingested the DNA-5. It is my theory that what stimulated only growth in the salmon may have stimulated evolution in more primitive fish. *fish*  
Local marine biologists discovered a few coelocanth a few years ago in this area. *photo*

(CONTINUED)

10/8/79

R 82.

147  
cont  
150 CONTINUED

EAGLE  
What is a coelocanth?

DRAKE *< to bet*  
A prehistoric type of fish which  
hasn't evolved in millions of  
years - until it started feeding  
on salmon containing DNA-5.

She flips a shot out of the folder.

DRAKE *photo's*  
I took this in the tunnel this  
morning. *photo.*

151 INSERT - PHOTO.

It shows two creatures in the water - one which has short  
arms and legs growing from its fins and tail, and the  
other a full-sized humanoid.

Drake's pen points to the smaller, intermediate creature.

152 CONFERENCE ROOM

DRAKE (VO)  
This is a humanoid in an inter-  
mediate stage of development.  
Now, note the arms and legs which  
have begun to grow from the fins *around jointing*  
- all in preparation  
for this.

She points to the full-grown humanoid in the photo.

DRAKE  
In one lifetime, this creature seems to *evolve*  
evolve through at least four growth  
stages. It starts out as a fish  
but is humanoid in its final stages.

EAGLE  
But why are they attacking us?.

(CONTINUED)

Cont. Cont.

10/8/79

147  
Cont

150  
Cont

R 83.

52

CONTINUED

DRAKE

Most bright animals protect their territory and their food source.

(152) These creatures may be intelligent enough to perceive man as a competitor.

*bits picks up note book puts in bag*

HILL

But why did they attack the girls?

DRAKE

Well, there may be more to it. It is my theory that the creature is driven to mate with humans now to develop further its incredible evolution.

(152A) C.U. Edwards

EDWARDS

You can't substantiate any of that, Drake!

(147A) P.U.

DRAKE

Stuff it, Edwards.

*gets up turns and*

HILL

It makes enough sense to scare me.

EAGLE

Let's hope the town believes us.

Drake and Hill look at each other. They realize that the festival has moved to the town dock for the final day. Drake starts to tear off her lab coat.

HILL

My God! The festival! All those people on the dock.

EAGLE

Let's go!

CUT TO:

153

*wide dolly*153 EXT. COHO DOCK - ~~DAY~~ NIGHT

SCENE 153 → 235 - NIGHT

The CAMERA is VERY LOW to the ground and FOCUSED on a forest of legs. A little boy and a little girl push their way through the legs and scamper off. The boy is about ten; the girl is younger, seven or eight.

The CAMERA BOOMS UP to reveal a CROWD gathered at the Coho dock and in the area around it. They have come for the picnic which concludes the Salmon Festival.

Tables and booths line the dock. Draught beer is sold at one table. Hamburgers, chicken, and fish sizzle on charcoal grills at another, and people mill around both.

An INDIAN MAN and WOMAN, both in their forties, sit at a display of Indian crafts - miniature totems, Indian witch doctor masks, pottery, leather goods. Two tourists are examining the pottery.

At another booth, two silver-haired OLDER WOMEN sit behind a table laden with cakes and pies. A sign reads: "LADIES' AUXILIARY CAKE SALE".

There are fewer people at the dock than there were at the dance two nights before, and although they are all dressed brightly, the atmosphere is much less festive than at the dance.

The band, ~~Willie Helms and his White Water Boys~~, <sup>here Foot Lighters</sup> is standing on a small platform at the very edge of the dock. They are playing a slow version of "Red River Valley" and it sounds funereal.

Mayor Thorpe climbs onto the podium and walks up to Helms, who stops playing. The other musicians continue.

153A

153B

MAYOR

(whispering)

*To, something*

Can't you play somethin' fast, <sup>speed it up a little with</sup> like "The Orange Blossom Special"? *Tarara boom dea*

HELMS TO

*John,* ~~I~~ ain't much in the mood.

MAYOR

*Hell,* I ain't either, but <sup>we've got that have</sup> folks come here from two or three hundred miles to see a good time. We've never disappointed 'em yet.

*failed them before*

(CONTINUED)

*cont.**end.*

153A  
cont.

153B  
cont.

R 85.

153 CONTINUED

*Major*  
Come on folks let's step it up a little bit  
Helms turns to his group. Come on folks let's enjoy ourselves

~~HELMS TO~~ 153B N.

(without enthusiasm)  
"Orange Blossom Special".

~~Ta Ra Ra Boom De Ay~~

The band begins to play the UPBEAT TUNE, although it doesn't sound very upbeat.

154 PARKING AREA

*154 MASTER*  
The MUSIC can be heard in the background. The lot is jammed with cars. Slattery's black pickup pulls up. He and Jimmy Souza climb out, *Slattery last* *Moore gets out then*

Sheriff Sawyer enters the shot. He seems a bit grim, subdued.

*154A* *154B C-4 Sheriff*  
SAWYER

Any luck?

*-T-1*  
Slattery shakes his head in disgust.

SLATTERY  
They probably eloped.

SAWYER  
Did you check the caves?

SOUZA  
Potter and Larsen were goin' to check the caves. You know, the ole makeout hole, but I think it's a wild goose chase.

SLATTERY  
I need a beer.

Slatter starts toward the dock. The others follow. *Moore* *sound good to me*

*154C* *Wildshot* *L-R*  
*Ad Lib Lines, Slattery + boys*  
*coming down midway to beer stand*  
*Get beers T-2* *beer T-1* *Slattery* *Moore*  
*Exit R go down dock*

Camera comes off a kid on a drop platform. People are throwing balls. One hits and he falls in the water.

The crowd mills about. The musicians perform at the edge of the dock, with their backs to the water. (There are no boats behind them; this area of the dock is a loading and fueling station.) Farther down the dock, the fishing boats bob gently on the afternoon swell.

*155* *Major: Hey isn't that Jim's boat coming up the river?*  
In the distance, Jim Hill's boat is tearing upstream. The boat pulls up at the dock, right behind the musicians, who STOP PLAYING. *musicians finish dancing follow*  
*then when R-L barrow & then*  
*carried, etc.*

~~Hill is on the bridge of his boat.~~

*155A*

*Eagle on boat with bag lifting*  
*cat holds in bag*  
*put in bag*  
*155B*

*155D*

Did you find anything, Hill?

HILL

Plenty.

SLATTERY

(still sarcastic)

Did you find Johnny's sea monsters?

*Eagle hovering over a side*

EAGLE AND DRAKE

~~They wheel a gurney onto the deck. The gurney is covered with a sheet, and there is a body beneath the sheet.~~

~~The people at the dock draw closer. The two children we saw at the opening of the scene push their way to the front of the crowd. Eagle looks up at Slattery.~~

EAGLE

Hold onto your lunch, Slattery.

He throws open the body bag.

156 INSERT HUMANOID

The captured humanoid is lying there. Its mouth is open and its body is now frozen in rigor mortis. Its bulbous eyes, gill slits, and canine teeth look more horrifying than ever.

157 ANGLE ON TOWNSPEOPLE

There is an audible GASP from the people on the dock. The expressions range from curiosity to amazement to cynicism.

*Slattery, Souza Moore, Eagle & Hill Reactors*  
(CONTINUED)

T-2

*contin.*

*cont.*

U

155A  
157B  
157C

157A

~~Shot of the bewildered crowd circled around the dead humanoid.~~  
~~JAKE POTTER walks into the shot and barges into the middle of the group. He is shocked to see the grotesque monster.~~  
~~Someone raises an Instamatic and fires a flashbulb.~~  
~~Slattery kneels down to get a closer look at the thing. He is obviously amazed. He says nothing.~~  
~~Sawyer looks up at Hill. He is too flabbergasted to accept this, even when it is right in front of him.~~

DRAKE

(quickly)

We think we know where these things came from, but we have no idea how many there are.

*on boat "Pier 21"  
etc. shot on beach  
shards open in car 21st  
Lt. Drake at 21st St  
Slatt Source: Moore  
Gordon R-L*

157A

~~Her speech is interrupted by Jake Potter.~~  
~~Little boy pushes thru crowd up to humanoid to see.~~  
~~He senses the worst is true. He looks straight at Hill.~~

POTTER

(slowly)

Jim?

HILL

I'm sorry, Jake. We found Peggy.  
She's gonna' be all right, but.....

*away*  
~~Potter turns his head. He doesn't want to hear it. He starts to walk away but turns. His entire body trembles as he gazes down at the dead humanoid. Suddenly Potter attacks the beast. Pieces of membrane and blood spray through the air as Potter kicks and tears at the humanoid.~~

157B

~~Hill and Larson attempt to pull Potter away but to no avail, as his maniacal strength is greater than theirs combined. As the melee continues, the humanoid is kicked off the dock. Potter loses his balance and falls in after it.~~

157B

WATER

157C

~~Both Potter and the dead creature thrash about in the water beneath the pier, then suddenly disappear.~~

157C

ANGLE - CROWD ON DOCK

~~Looking down into the now calm water in amazement. Larson grabs an oar and reaches out into the dark water to find Potter. Hill grabs Larson's legs to hold him down as Larson leans his entire body out over the water.~~  
*Deke put 7 off*

(CONTINUED)

157C  
157X

7C

CONTINUED

Larson poking water <sup>with oar</sup> where Potter <sup>went</sup> down

Suddenly a head splashes up in front of Larson. <sup>Potter grabs oar</sup> Startled, he drops his oar and turns to see a worn-out Jake Potter. A still Hill and a trembling Larson takes Potter's arm and lifts him up to the others on the dock. As Larson turns back toward the water to pick up the floating oar, a snarling humanoid flies out of the water and pulls him under.

(157E) <sup>crowd reaction to churning water + blood</sup> also to deck cracking, but we didn't see the dock be  
(OS) <sup>Bubba's blood</sup> We hear a crack, as <sup>(157C) one Moose holding</sup> two more burst through the dock. <sup>now he's gone</sup>

THE HUMANIDS HAVE ATTACKED.

158 OMITTED

159 DOCK, JEDEDIAH

The crowd watches in awe. They don't know what is happening or how to respond.

The photographer raises his Instamatic and takes a picture.

Slattery takes a few steps <sup>on</sup> down the dock, then stops.

SLATTERY

Jesus Christ!

ANGLE ON DRAKE

She realizes what's coming.

160 OMITTED.

161 ANGLE ON DRAKE (161D)

She looks up at the people on the dock. She doesn't want to panic them or herself.

<sup>many catches gun and shoots 2x3 into humanoid 2 squibs + one dead humanoid</sup>  
<sup>she picks up gun on her pt</sup>  
<sup>she throws gun off dock to CL</sup>  
<sup>hands on railing looking came to many times</sup>

DRAKE

Don't panic! Just move away from the water.  
Women and Children - right now, move!

DOCK, JEDEDIAH

<sup>This scene is covered in 176</sup>

The Jedediah pulls away from the dock just as the dock is crushed. Humanoids and a piece of the dock fall into the water.

The dock now slopes into the water like a steeply pitched roof.

(157H)

<sup>2 humanoids break up their dock</sup>  
<sup>one climbs out to destroy cake bar</sup>  
<sup>Eagle shoots 2 shots into other that sink there</sup>  
<sup>cont</sup>

157H  
Cont.

R 89.

# ACTION MONTAGE: DOCK, WATER

We see a series of quick close shots: everything is happening at once. The scene is total panic!

*(161A) (161)*  
The crowd scrambles to get off the dock.

The sweets booth collapses and tons of popcorn slide into the water.

*Humanoid knocks over cake booth*

*Woman and two men run up dock ramp*

*The 2 men fall off ramp*  
A YOUNG WOMAN falls on her stomach and SCREAMS as she begins to slide down the dock. She digs her fingernails into the wood and tries to hold on. Her feet are just a few inches from the water. She kicks violently at the dock in an effort to get a toehold.

*(161E) Fall's crowd rushing knocks him over*  
An OLD MAN slides past the young woman and falls into the water. Immediately, he is pulled under. *(161F) He fights with the humanoid*

*(161H) woman falls one rung*  
CRASH! The beer table collapses. THUMP - THUMP - THUMP. A stainless steel beer keg bounces past the woman, who is still struggling to hold onto the dock. *she loses another rung*

*(161I) surges at*  
A webbed hand BURSTS from the water and grabs the young woman by the ankle.

The woman SCREAMS as she is torn down the dock and into the water.

*(161L) fighting with the humanoid in the water*

LOW ANGLE of woman running behind a small child. A man runs by her, knocking her down.

MAN

Get your guns, men!

A humanoid comes from behind and reaches down picking up the screaming woman.

CUT TO:

Humanoid DOLLY SHOT and he carries the screaming woman. The humanoid's face comes into full frame as a man nails him from behind and his brains spew forth.

CUT TO:

Man grabbing woman and running.

CUT TO:

A small child standing as adult legs go by. The child is sucking his finger and crying, not knowing what direction to go.

(CONTINUED)

P.U.

(161B)

The two men leap from broken ramp to bottom - or roll into water & a humanoid drowns the others into the water & they fight

(161C)

Woman's hands clipping from one rung to another

(161K)

Humanoid swiping at woman and moving down to get her by her She's in the water

and unit

162 -

175 *cut* CONTINUED

The boy on the platform is SCREAMING as two humanoids shake him from his perch and pull him under.

176 *176* JEDEDIAH *Hill undoes his bow line jumps into boat L-R opening L*  
*Corn Pan with Drake where she was in 161*

Hill is swinging his boat around. Johnny is firing his rifle into the water.

Hill looks down at Drake, who is holding onto the rail as the boat swings around.

*Rt hand on rail across self facing Corn cutting at him T-1*  
 HILL  
 (shouting)

There's fifty gallons of gas in the

hold! Dump it!

*moves into cabin starts engine Drake moves out R*

Drake races out of the frame. *Corn pan with Hill to stern wheel*  
*as boat pulls away can't follow at end crane up and pan L with*  
*Hill moves up front to see how the boat is going return.*

177 *omitted* DOCK ANGLE ON LITTLE GIRL

The little girl we've seen twice before in the scene tumbles down the dock and SCREAMS.

CLOSE SHOT - HER JERSEY

Her jersey catches itself on a rusty nail. The nail holds the fabric and stops her slide.

A humanoid approaches her. Her brother, frantic, grabs a gas can and splashes the humanoid's back by throwing the can. The humanoid just shakes it off and stares down at the little girl.

CUT TO:

177B *omitted* HIGH ANGLE over humanoid shoulder on the little girl's face as she sees the humanoid and SCREAMS.

LITTLE GIRL

Bobbie!

CUT TO:

177C

*177C moves in CL profile looks over at shoulder looks around for*  
 Little boy pulling up a Tiki torch nearby and sailing it at the humanoid  
*boy moves to torches takes one turns Rt moves into*  
 INSERT BOY'S REACTION *Corn throws with Rt hand stays looking at L*  
*turns Lt and runs into Midway crowd R/L*

*177D*  
 Boy & G - Humanoid moving R-L  
 above girl to get her  
 girl hanging on ramp

(CONTINUED)

10/8/79

R 91.

70

CONTINUED

177E

CUT TO: "

177D

The humanoid is on fire. He SCREAMS, his arms outstretched, he seems like a burning cross. He throws himself down on the dock barely missing the little girl and falls into the water below.

177E

177 ANGLE ON SLATTERY, GIRL'S BROTHER

Slattery is moving away from the dock at the rear of the crowd. *Calling Moore's* The little boy we've seen during the scene rushes up and grabs his *name* arm. *Slattery turns - boy grabs his hand*

177A

177B

C.U. SLAT

LITTLE BOY

*Slattery: What?* It's my sister! Amy! Help me, Mr. Slattery! *Boy says line again Slattery: Where is she? Boy: Slattery turns and looks. coming for Moore as he goes. slattery hanging on she's at it. There*

178

LITTLE GIRL, SLATTERY POV

The little girl is about five feet from the water, and flailing her arms and legs madly.

79

CLOSE SHOT - JERSEY

*Slattery comes to the area with the boy, says the girl looks around* Her jersey tears a bit more, and her body slides toward the water. *Slattery: Come on give you hand.*

180

LITTLE GIRL, SLATTERY POV

WHOOSH! A humanoid bursts from the water and starts to climb toward the little girl. The little girl senses him, and her flailing becomes even more violent.

181

CLOSE SHOT - JERSEY

~~It tears a bit more.~~

182

ANGLE ON SLATTERY, LITTLE BOY

The little boy looks up at Slattery.

Slattery looks at the girl, then looks behind him. He is hoping that someone else will save her, but everyone else is running.

183

ANGLE ON HUMANOID

It is about to grab the little girl when a <sup>2</sup>SHOT rings out. The creature falls into the water.

Cont.

JEDEDIAH, ANGLE ON JOHNNY EAGLE

He lowers his rifle and looks toward Slattery.

ANGLE ON SLATTERY, LITTLE BOY

Slattery looks for a moment toward the Indian, then he looks down at the little ~~boy~~ *girl. Slattery gets up*

SLATTERY

C'mon.

Slattery ~~and the little boy~~ hurry forward to save the little girl. *exits CR*  
*The little boy stays looking down at his sister.*

CUT TO:

*2nd unit* Another area where men are pulling out the rifles that are mounted in their pickups. A couple of loggers grab axes and chains and go running back into the fray.

CUT TO:

178A  
EXT. DOCK

The little boy stops at the top of the dock. Slattery starts ~~down~~ *up from bottom*  
*the slope of ramp entering CR*

The humanoids can be heard POUNDING beneath the dock, trying to tear the whole thing down. Slattery reaches toward the little girl while he tries to keep his balance.

~~CLOSE SHOT - GIRL'S JERSEY~~

~~It tears even more! We're going to lose her.~~

DOCK

~~The little girl slides away from Slattery. She is a few inches from the water and holding by a thread!~~

SLATTERY

Damn!

He climbs further ~~down the dock~~ *up the ramp* and ~~grabs~~ *pushes* the girl *up the ramp so that she*  
~~starts to drag her toward him.~~ *by the arm. He can get up to the upper level.*

CLOSE SHOT - SLATTERY'S LEG

(CONTINUED)

*Cont*

CONTINUED

WHOOSH! Two hands burst from the water and grab Slattery's leg.

DOCK

~~SLAM! Slattery lands on his back.~~ With one hand, he <sup>pushes</sup> holds the little girl up toward her brother.

SLATTERY

Grab her!

~~CLOSE SHOT - HANDS OF BOY AND GIRL~~

~~The boy's hand grabs the girl's hand. Both hands sweep up out of frame.~~

CLOSE SHOT SLATTERY'S LEG

<sup>178B</sup> The webbed hands pull down, and Slattery's body <sup>slattery fighting and screaming</sup> ~~WIPE~~ through the frame.

ANGLE ON SLATTERY

~~He goes into the water with a look of total horror on his face.~~

CUT TO:

~~Eagle, who has seen Slattery go in. He raises his rifle, ready to fire.~~

CUT TO:

<sup>178A 178B</sup> ~~ANGLE as Slattery comes up fighting. Eagle in foreground takes dead aim, and CAMERA CUTS into Slattery's face as he sees Eagle ready to shoot.~~

CUT TO:

Eagle's squinted eye.

CUT TO:

Slattery's face.

MED. SHOT

<sup>183</sup> Eagle fires and kills the humanoid who falls back into the water. As Slattery tries to get back up on the dock, we see his foot has been torn away.

(CONTINUED)

184

CONTINUED

CUT TO: .

*and wait*  
A logger swinging a chain. The humanoid grabs it and wraps the logger around the neck with it. Dick Moore from behind wraps his chain around the humanoid and pulls him off. Then viciously swings the chain several times out of frame.

185

PARKING AREA

*and wait*  
The Sheriff looks around. People are running everywhere. He raises his pistol and FIRES several times into the air. Many of the men around him stop running.

SAWYER

Men, be careful. Don't shoot wild.

186

~~CLOSE SHOT - GASOLINE CAN~~

*dead humanoid in first dock hole facing water across and head out.*  
The gas pumps out of one of the cans on the Jedediah.

186.

~~FULL SHOT - JEDEDIAH~~

The boat is circling around in front of the dock. *gasoline. Hyl is driving*  
*186 camera*  
*Slattery on ramp being attacked by humanoid*  
*Eagle shoots noid runs up stairs CR pulls up Slattery off*  
*Dark of ramp*  
gasoline. *Hyl is driving*

ANGLE ON DRAKE

~~She empties one can, picks up another, and begins to pour.~~

ANGLE ON EAGLE

*178c*  
He shoots *the humanoid tearing at Slattery's leg.*  
~~toward the broken down dock.~~

187

DOCK

Slattery is struggling in foreground and we see Johnny come into upper frame. He reaches down and holds his hand out to Slattery.

EAGLE

Slattery!

*Give me your hand, Slattery*  
(Slattery looks)

Grab hold!

CUT TO:

Slattery's pained but stubborn face.

EAGLE

*Damn it* Give me your hand!

Slattery reaches up and Eagle pulls him out of frame.

188 FULL SHOT - DOCK, FISHING BOAT AREA

2nd unit

Sheriff Sawyer, Mayor Thorpe, Jim Souza, Sam Lawler, Willie Helms, Dick Moore, are carrying rifles or shotguns.

Some stop and fire into the water. Others run toward their boats.

189 ANGLE ON SOUZA

2nd unit

MOVE with Souza. He runs toward his boat. As he jumps on, a humanoid leaps out of the cabin at him. He FIRES and kills it.

Another leaps down onto him from the bridge. The creature SCREAMS and shrieks at him. They wrestle and fall below the frame line.

190 WIDER ANGLE, SOUZA BOAT

2nd unit

Sheriff Sawyer runs past. He sees the humanoid on top of Souza. He shoots.

The humanoid SCREAMS and falls backward, revealing Jimmy Souza with his throat torn away.

~~CLOSE SHOT - GAS CAN~~

~~Another gas can pumps its last into the water.~~

191 JEDEDIAH DECK, BRIDGE

191

Drake <sup>hand on railing on either side of corner</sup> throws down the gas can and looks up at Hill. He tosses her the flare gun. <sup>2nd hand catch</sup>

<sup>King to CL just up of Meade</sup>  
HILL

Send them to hell!

191A

Drake fires the flare gun at the gasoline on the water. CR

WHOOM! WHOOM! WHOOM! The gasoline blooms into flame behind the Jedediah, and the boat heads for the other end of the harbor.

192 COLLAPSED DOCK

2nd unit

Two humanoids appear from the water. They have been panicked by the fire.

The mayor appears above them and shoots them both.

193 FISHING BOAT AREA

Hill pulls the Jedediah up near his own slip. ~~All around him, men are shooting into the water,~~ and the gasoline fires still rage forty yards upstream.

HILL  
(to ~~Eagle~~) *Drake*  
Tie her up!

*cut engine*

Eagle turns to catch the rope from Drake, a humanoid leaps onto Johnny Eagle from behind. Eagle and the humanoid crash to the dock and roll, wrestling, out of frame.

ANGLE ON DRAKE

She jumps onto the dock.

194 ~~EDGE OF DOCK OMITTED~~

Johnny Eagle has the humanoid pinned beneath him, and is forcing its head back over the edge with one hand, the rifle is raised in his other hand, and he is ready to use the butt end as a club. The humanoid is hissing and tries to claw at him.

195 EXT. JEDEDIAH - DOCK

Drake leans over the water and grabs the Jedediah bow rope, which is coiled just within reach. Suddenly, a humanoid springs from the water in the empty slip behind her. *193A*

*195 195A 195B 195C* *Drake drag himself*  
BLAM! The humanoid is shot and killed. *Johnny Eagle*, holding his blood-stained rifle, ~~crouches at the edge of the dock by the body of the humanoid who attacked him.~~ *to edge of dock & drops into the water*

196 ANGLE ON NEXT SLIP

A group of men are firing into the water.

ANGLE ON HILL

He looks shocked.

197 *197* ~~HILL'S POV~~ *Moving with <sup>st</sup> GFM circling Drake enters CR of A Cam*  
Lawler *with Eagle comes down sidewalk* *Hill + Drake enter*  
~~among the group of men.~~ *CC for B Cam*

*cont.*

198 ANGLE ON HILL

He's shocked to see Lawler. Lawler drove his wife to the hospital.

HILL  
(frantic)  
Where's my wife?

LAWLER  
I took her home from the hospital!

EAGLE  
(screams)  
Get to her, Jim!

*Drake* Lawler moves up ramp exit E for both Lawlers  
Eagle heads over to help the other men.

~~CLOSE SHOT - HILL'S THROTTLE~~

~~Hill's hand pushes forward.~~  
*T-2 bow 1st time, 2nd time*  
Hill moves into bay + pressure to boat carries skis rope, bow rope, pushed  
199 ANGLE ON DOCK, JEDEDIAH *the boat away, rope on, starts up boat*  
*T-1 Hill's 2nd time, 3rd time - boat away*  
Hill *pulls out, turns R-L* races away from the dock and shoots downstream.

200 INT. BEDROOM - DAY (200)

*IS WITH*  
Carol carries the baby into the master bedroom, which is a bright, airy place with a picture window that looks across a lawn onto the ocean. That atmosphere is peaceful, quiet. Carol sets the baby down in its playpen.

Carol EXITS *into the bathroom* the shot.

~~HOLD on the baby for a beat, then~~

CUT TO:

(201) 201 EXT. JEDEDIAH BRIDGE - DAY

Hill is *standing in* *cabin* sitting on the bridge. He picks up his shortwave microphone.

(CONTINUED)

201  
cont.

2 98.

201 CONTINUED

*Edward, Mary, Carol.*

HILL  
EMJ-358 *(nervously)* EMT-358  
KB7-EME calling KB7-EMJ. Come  
in, Carol. KB7-EME to KB7-EMJ.

CUT TO:

202 INT. HILL KITCHEN - ~~DAY~~

(202)

*Med*  
202A

*Wide*  
202B

The kitchen is disarranged - Carol has obviously been cleaning. On the counter there is an array of cleaning products and a bucket of water. CAMERA PANS to the shortwave radio on the counter. The radio is always left on so that the Hills can communicate

HILL  
(VO radio) *EMJ-358*  
Carol. Come in, Carol. KB7-EME  
to EMJ. Shit.

The TRANSMISSION ENDS.

*Carol goes to the door, looks out to the porch. Carol goes to the door.*  
The CAMERA continues to PAN toward the doorway that leads to the rest of the house. As it does, the sound of a RUNNING SHOWER grows louder. *Carol goes to the door, looks out to the porch.*

CUT TO:

203 INT. SHOWER

Carol is in the shower as unseen by her a shadow passes the shower window to outside,

CUT TO:

204 INT. HILL BEDROOM - ~~DAY~~

(204)

*U.*  
Carol

The baby is playing happily in the playpen. Carol enters, *dressed* wrapped in a towel. She steps behind a screen, pulls on her sundress, steps out and begins to towel off her hair. She seems relaxed, relieved after the shower.

Then she hears a call on the radio. *head CR to*

HILL  
(VO radio) *EMJ-358*  
KB7-EME calling KB7-EMJ. Carol,  
come in.

(CONTINUED)

*Carol is calling (F-1 you stay here) she is right back*

cont.

cont.

204 CONTINUED

Carol hurries for the kitchen.

205 INT. HILL KITCHEN - ~~INT.~~

Carol picks up the microphone.

CAROL  
This is KB7 EMJ. Over.

HILL  
(VO radio)  
Honey, lock the doors and the windows and don't go out of the house for anything. We found the creatures and they've attacked the dock.

CAROL  
Jim, what creatures? What are you.....?

Offscreen the baby SCREAMS and begins to cry. Carol looks in alarm toward the bedroom. Her baby is in danger! She drops the mike, grabs a kitchen knife, and runs down the out of Kit hall.

HILL (V.O.)  
(frantically)  
Carol! Come in, Carol!

206 OMITTED

CUT TO:

CUT TO:

207 INT. BEDROOM - ~~INT.~~

Carol rushes into the bedroom. The baby is CRYING in his playpen.

Carol looks around frantically and sees no threat. She laughs nervously. She is relieved, but she is trembling. She sweeps the baby into her arms, creating a rather unusual image, as she still holds the knife. Exits C.L.

(CONTINUED)

207 CONTINUED

~~Carol bounces the baby up and down in her arms, crosses to the side window and locks it.~~

HOLD on the side window as the ~~face of a humanoid~~ appears and looks in the room.

208 LIVING ROOM

~~Carol locks the living room door.~~

209 INT. KITCHEN - DAY

Carol carries the baby into the kitchen.

HILL

(VO radio)

Carol? Are you there?

Carol puts down the knife and picks up the microphone. As she talks, she crosses the kitchen and locks the door.

CAROL

I'm okay, Jim. It was just the baby crying. Over.

CUT TO:

210 EXT. JEDEDIAH - NIGHT

~~INT. Jelediah Night~~

~~INT. Hill Kitchen Night~~

Hill is talking into the microphone while the boat speeds downstream.

HILL

I'm almost there. Stay right where you are. Over.

CAROL

Okay. And hurry. Over and out.

CUT TO:

211 INT. KITCHEN - NIGHT

Carol replaces the microphone and holds the baby tight. She is frightened. She looks around.

(CONTINUED)

211 CONTINUED

~~She thinks she hears something. It sounds like FOOTSTEPS, but it is so soft that she cannot pinpoint it. She walks toward the hallway which leads to the bedroom.~~

212           OMITTED

213 INT. KITCHEN - ~~DAY~~ *POORLY LIT* *ON A HOT, SLEAZEY MORNING*

She walks back into the kitchen. Her head is still cocked for sounds. ~~She walks to the door and looks out.~~

214. INSERT - ~~BACK YARD~~ - CAROL POV

She sees nothing out there except a few lawn chairs and the empty dog house.

215 INT. KITCHEN - ~~DAY~~

Q15 Humanoid ~~Then, SMASH! Glass flies into the room. Carol SCREAMS, and the baby starts to CRY.~~ <sup>arm comes thru then</sup>  
 Q15A Humanoid ~~Then, SMASH! Glass flies into the room. Carol SCREAMS, and the baby starts to CRY.~~ <sup>arm comes thru then</sup>  
 Q15B Humanoid ~~A humanoid is RANGING on the door. Is seen walking L-R across~~ <sup>door</sup> ~~Kitchen~~ <sup>Windows</sup>

For a beat, Carol is frozen in her place.. She is shocked, petrified. She counters R-L going back to the door with the R-L around as she cracks wall she turns toward door in time to see R-L CUT TO:

216       OMMITTED

217 ~~INT. KITCHEN - DAY~~ LIVING ROOM

~~The monster has smashed out the whole window. Carol picks up the kitchen knife and backs toward the hall door that leads to the rest of the house.~~

~~She backs into the living room and~~ thinks she hears Jim at the door.

CAROL

Jim?

~~A humanoid's arm smashes through the door directly behind her. She turns and plunges the knife into the creature's arm. It SCREAMS and pulls his arm out.~~

CUT TO:

218

EXT. HILL HOUSE - DAY

*Carol at door as in end of 217 opens door**The CAMERA is focused on the creature POUNDING at the back door.**It is now almost in the kitchen.**Carol breaks through top part of dutch door she takes the arm & hand  
is startled by humanoid coming out of bedroom CUT TO: she is CLT in bed*

219

INT. LIVING ROOM - DAY

*LONG DOLLY Carol being pursued by humanoid from bedroom**Carol takes two steps out of the living room and stops. BOOM!**BOOM! There's another one pounding at the door.**Then living room to kitchen Carol with knife in hand*

220,

*Carol throws debris on humanoid*

221,

*it burns chest exposing*

222

*heart she stabs**it blood spurts humanoid falls out of frame.*

223

INT. LIVING ROOM - DAY

~~Carol creeps tensely back to one side of the door by the picture window. She puts her baby down in a chair, and with a raised butcher knife, waits staring at the door. CRASH! Through the picture window behind her, a humanoid comes flying into the room. She SCREAMS and stabs him repeatedly in the back.~~

CUT TO:

224

OMITTED

225

OMITTED

226

KITCHEN

Carrying her baby, she runs into the kitchen. The creature has almost broken down the door.

The door is CREAKING and CRACKING. It's coming down! Carol, still clutching the baby, backs up against the counter.

CUT TO:

227

EXT. FRONT OF HOUSE - DAY

Jim Hill is hurrying up the path toward his house.

228

INT. KITCHEN - DAY *covered in 219 + 220*

~~SMASH! The door comes down. The creature lunges toward Carol, its arms extended. She is trapped with her back to the counter, and her arms wrapped around the screaming baby.~~

As the creature comes within inches of her, its webbed hands reaching for her, Carol in desperation gropes with one hand at the bottles of cleaning products behind her. Her fingers close around a bottle of liquid drain cleaner.

~~Popping the top off, Carol squirts it wildly in the humanoid's chest. It immediately burns and corrodes the creature's chest. It falls, SHRIEKING, to the floor. Now she plunges the knife deep into this throbbing heart. Carol stumbles toward the kitchen, clutching the baby. *It falls, shrieking, to the floor.*~~

CUT TO:

FRONT DOOR

She hears tapping in the quiet. She's safe. Jim is here. She runs to the door. She stops. All is quiet. She leans into the door.

CAROL

(quietly)

Jim?

(there is a polite knock)

CAROL

Oh, thank God, Jim.

She throws the door open face to face with a humanoid. He raises his bloody arm weakly, and his throat puffs out in a terrible SCREAM. Just then a CRACK from a high powered rifle sends the humanoid JERKING to the ground, like a fallen elephant.

CUT TO:

REVERSE as Carol looks out into the night.

CAROL

Jim?

JIM

Here, baby!

She rushes out to him.

229

~~EXT. FRONT OF HOUSE~~

~~Carol has stabbed humanoid. head the creature has fallen  
 Carol runs out the front door.  
 She hears the pounding on the side door in the living  
 Room. Covered with blood and the knife <sup>earrings</sup> in. head at hand  
 she runs toward her, then stops.  
 she is in attack position when the door flies open  
 and it's Jim he comes in and <sup>(229C)</sup> ~~she~~ <sup>stabs</sup> him <sup>at</sup> ~~the~~ <sup>shoulder</sup>  
 Another humanoid lurches around the corner.~~

~~ANGLE ON HILL~~~~He raises his rifle.~~230  
omit~~FRONT OF HOUSE~~

~~Down the gunsight, we see Carol with the humanoid close behind.  
 Both are running toward Hill, and he can't get an angle on either  
 of them.~~

231

FULL SHOT - FRONT OF HOUSE

Hill lowers the rifle.

HILL

(hollers)  
 Get down!

Carol looks behind her and falls to the ground, shielding the  
 baby.

BLAM! BULLSEYE! The humanoid spins away and falls.

Hill starts to run toward the house.

CUT TO:

232

INT. LIVING ROOM

The humanoid with the butcher knife still stuck in its chest  
 staggers into the living room. It looks like it's gasping for  
 breath. Its gills are vibrating wildly. It needs water in which  
 to breathe. It looks around the living room, then it looks  
 through the broken-down door.

234

EXT. FRONT OF HOUSE

Carol looks up and looks around. She is trembling. She hopes it's  
 over. It isn't.

(CONTINUED)

234

CONTINUED

The humanoid staggers out of the front door, about twenty feet behind her. Carol SCREAMS but the creature does not move toward her.

ANGLE ON HILL

He's only about ten feet away from her. He stops hurrying, takes cool aim, and fires.

ANGLE ON HUMANOID

It is hit in the side and falls, but it isn't dead. It drags itself a few more feet, pulls itself up at the side of the child's swimming pool.

WIDER ANGLE

Hill runs into the shot. He is now holding the rifle as a club, but he doesn't use it, because he realizes the creature is dying. He watches, almost fascinated, as the humanoid sticks its head into the water, takes a breath, and dies from its wound.

Hill turns back to his wife and child.

ANGLE ON CAROL, BABY

Carol slowly gets to her feet with the baby in her arms. She knows it's over, but she is still trembling. Hill rushes into the shot. He embraces them both and kisses them.

Oh, Jim.

CAROL

Baby.....

HILL

I'm so scared.

CAROL

She begins to cry.

It's OK, baby, it's OK.

HILL

Hill puts his arm around Carol. Except for Carol's sobbing, which slowly subsides, all is quiet. The adrenalin is gone. We relax, finally.

(CONTINUED)

234 CONTINUED

Hill and Carol look at the creature lying beside the swimming pool.

INSERT - CREATURE

Its face is just touching the water.

FRONT OF HOUSE

Hill and Carol stare at it.

HILL

Honey, leave everything as it is. We've got to get back to town.

235

CUT TO:

235 LONG SHOT - COHO HARBOR

A scene of destruction. Some gasoline fires are still smoldering. The townspeople are clearing out their own dead and wounded. There are no living humanoids to be seen. It is strange and quiet again, as Jim, baby, and Carol drive through. ~~They stop to load a wounded person.~~

*park get out + walk down midway seeing the destruction*

236 EXT. DOCK - JIM, CAROL, SHERIFF

JIM  
Sheriff, where's Dr. Drake?

Huh?

SAWYER

JIM  
Where's Dr. Drake? Is she all right?

SAWYER  
(as if in a daze)  
Ah...yeah...she did all she could. She went back to her lab.

Several men stand around the pick-up--all looking stunned. Carol looks at them and Jim.

(CONTINUED)

236

CONTINUED

CAROL

(beginning to break)

It's over, Sheriff...Jim...isn't it?  
I mean...did we kill them all? I mean...  
are we safe, Jim?...Jim...

The shot pulls up into a long CRANE SHOT until we lose Carol's voice in the distance.

CUT TO:

237

EXT. LAB - DAY

Dr. Drake's car pulls away from the lab. We see that Peggy is in the passenger seat. As the car drives away, CAMERA PANS UP to the green leaves of a tree.

DISSOLVE TO:

A238

SNOW-COVERED BARE TREE BRANCHES - DAY

From the snow-covered bare tree branches CAMERA TILTS DOWN to disclose a sanatorium, isolated in the snow-covered countryside.

238

238

INT. HOSPITAL ROOM - DAY

CUT TO:

It is immaculate, white, windowless. It is equipped as a small operating theater.

Peggy, SCREAMING, draped with white sheets, lies on a delivery table. Drake and a nurse, in surgical masks, bend over her. Drake administers a hypodermic.

CLOSE ON PEGGY

She is deathly white and sweating. Her SCREAMS SUBSIDE into an animal whimper.

ANGLE ON DRAKE AND NURSE

The Nurse hands Drake a scalpel. Drake prepares to make an incision for a Caesarian in Peggy's belly.

CLOSE ON DISTENDED SURFACE OF SKIN

Over Peggy's belly. It seems to be pulsating. The scalpel starts to draw blood as the incision is started.

CLOSE ON DRAKE'S EYES

Above the surgical mask. She looks nervous. Beads of perspiration trickle down.

(CONTINUED)

238

CONTINUED

CLOSE ON PEGGY'S BELLY

Drake's hand with the scalpel jerks away as...

SHOCK CUT

A bloodied, strange-eyed baby with an abnormally large skull bursts forth, tearing right through Peggy's belly.

As it draws in its first breath and emits an EERIE WAIL, we

FREEZE FRAME

THE END